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CERTIFICATE OF MAILING UNDER 37 CFR 1.8(a).

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Date June 19, 2007

Ami Ungos
Ami Ungos

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

House of Blues Brands Corp.,

Opposer,

v.

Celebrities Publishing Corporation,

Applicant.

Mark: IN ROCK WE TRUST

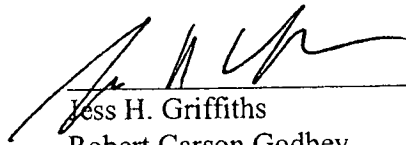
Consolidated Opposition Nos. 91165876;
91165899; and 91165901

**APPLICANT'S NOTICE OF RELIANCE ON OPPOSER'S RESPONSE TO
APPLICANT'S FIRST AND SECOND SETS OF INTERROGATORIES**

Pursuant to Chapter 37 of the Code of Federal Regulations, Section 2.120(j), Applicant, Celebrities Publishing Corp. hereby gives notice of its reliance on Opposer's Response to Applicant's First Set of Interrogatories and Opposer's Response to Applicant's Second Set of Interrogatories, attached hereto, and marked as Applicant's Trial Exhibits 1 and 2.

Respectfully submitted by,

June 19, 2007



Jess H. Griffiths
Robert Carson Godbey

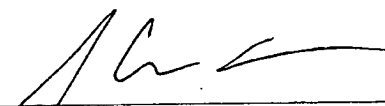
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CERTIFICATE OF SERVICE

I hereby certify that the foregoing APPLICANT'S NOTICE OF RELIANCE ON OPPOSER'S RESPONSE TO APPLICANT'S FIRST AND SECOND SETS OF INTERROGATORIES was served on the below counsel, via Express Mail, postage pre-paid, on June 19, 2007:

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Name of person signing Certificate: Ami Ungos

Signature: Ami Ungos

Date of Mailing: June 19, 2007

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

HOUSE OF BLUES BRANDS CORP.

Opposer,

v.

CELEBRITES PUBLISHING CORP.,

Applicant.

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Mark: IN ROCK WE TRUST

Consolidated Opposition Nos.
91165876; 91165899; and 91165901

OPPOSER'S OBJECTIONS AND RESPONSES TO APPLICANT'S FIRST SET OF
INTERROGATORIES

Pursuant to the Federal Rules of Civil Procedure, Opposer, House of Blues Brands Corp., hereby objects and responds to the Interrogatories propounded by Applicant, Celebrities Publishing Corp., as follows:

GENERAL OBJECTIONS

The following responses to the interrogatories are submitted subject to and without waiving the objections stated herein below. The following general objections are set forth here to avoid the duplication involved in restating them in full for each response. The failure specifically to list a general objection with a response should not be construed as a waiver of any objection.

1. Beyond Scope of the Federal Rules of Civil Procedure. Opposer objects to the interrogatories to the extent that they require responses, or supplementation of responses, beyond that required by the Federal Rules of Civil Procedure.

2. Privileged Material. Opposer objects to the interrogatories to the extent that they seek information protected by the attorney-client privilege, work-product privilege, privilege accorded to settlement materials or other applicable privileges, and Opposer will not disclose

such information. In the event that any information is inadvertently disclosed that might fall within any privilege, Applicant shall agree to hold such information in complete confidence.

3. Relevance. Opposer objects to the interrogatories that seek information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. The fact that Opposer may disclose information, however, should not be construed as an admission concerning the admissibility or relevance of the information.

4. Excessive Time Period. Opposer objects to the interrogatories that require responses not limited to the years during which the alleged events occurred. Such interrogatories are overly broad, unduly burdensome, and oppressive; they seek information neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

5. Excessive Burden. Opposer objects to the interrogatories that require an unduly burdensome search for information that has little or no value to this proceeding. The value of producing such information would be far outweighed by the time, expense, and effort involved in searching for it.

6. Overly Broad. Opposer objects to the interrogatories that, in addition to any relevant information, seek information not relevant to any present or potential issues in this proceeding.

7. Vague and Ambiguous. Opposer objects to the interrogatories drafted in such a way that they do not convey with reasonable clarity what information is sought from Opposer. Similarly, Opposer objects to the interrogatories containing words and phrases with no apparent meaning or with uncertain meaning. In either case, Opposer would be required to guess what

Applicant means in such interrogatories. In some such cases, Opposer will respond based on what it thinks the interrogatories might mean, if such meaning can be reasonably determined.

8. Facts Other Than Those at Issue in This Proceeding. Opposer objects to the interrogatories to the extent that they seek information pertaining to facts other than those at issue in this proceeding. Such interrogatories are overly broad and seek information neither relevant nor reasonably calculated to lead to the discovery of admissible evidence. Responding to them would be unduly burdensome.

9. Equal Access. Opposer objects to the interrogatories to the extent that they seek information already known by Applicant or which is evident from documents Applicant has equal access to through its own means, including but not limited to, acquiring information from its own sales offices, employees, agents and representatives.

SUPPLEMENTATION

As discovery in this proceeding is not yet complete, Opposer reserves the right to amend or supplement these responses.

INTERROGATORY RESPONSES

INTERROGATORY NO. 1

Identify and describe each product or service sold and/or distributed by Opposer, or which Opposer intends to sell and/or distribute, under the designation IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it currently uses its mark IN BLUES WE TRUST in connection with clothing, printed matter, keychains, restaurant and bar services, entertainment services, retail store services, hotel services, and casino services.

INTERROGATORY NO. 2

For each product or service identified in Opposer's answer to Interrogatory 1, state:

- (a) the earliest date susceptible of proof when Opposer made such sale and/or distribution;
- (b) the city and state in which such product or service was or is sold and/or distributed;
- (c) the identity of all documents showing or describing such product or service; and
- (d) the identity of all documents related to each such sale and/or distribution.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome as it requests the identification of all documents related to every sale Opposer has made of goods bearing the mark IN BLUES WE TRUST. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds:

Goods and Services	Earliest Date of Sale	City and State of Distribution
Clothing	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; Atlantic City, NJ; and Nationwide via internet and phone orders.
Printed Matter	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; Atlantic City, NJ; and Nationwide via internet and phone orders.
Keychains	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; Atlantic City, NJ; and Nationwide via internet and phone orders.
Restaurant and Bar Services	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; and Atlantic City, NJ.
Entertainment Services	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; and Atlantic City, NJ.
Retail Store Services	1993	Cambridge, MA; New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; Atlantic City, NJ; and Nationwide via internet and phone orders.
Hotel Services	1999	Chicago, IL.
Casino Services	2005	Atlantic City, NJ.

INTERROGATORY NO. 3

Identify and describe each product or service sold and/or distributed by Opposer, or which Opposer intends to sell and/or distribute, under the designation IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans and such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it currently uses the mark IN ROCK WE TRUST in connection with clothing.

INTERROGATORY NO. 4

For each product or service identified in Opposer's answer to Interrogatory 3, state:

- (a) the earliest date susceptible of proof when Opposer made such sale and/or distribution, if any;
- (b) the city and state in which such product or service was or is sold and/or distributed, if any;
- (c) the identity of all documents showing or describing such product or service, if any; and
- (d) the identity of all documents related to each such sale and/or distribution, if any.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome as it requests the identification of all documents related to every sale Opposer has made of goods bearing the mark IN ROCK WE TRUST. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that clothing bearing IN ROCK WE TRUST has been sold since November, 2004 in New Orleans, LA; Los Angeles, CA; Chicago, IL; Myrtle Beach, NC; Orlando, FL; Las Vegas, NV; Anaheim, CA; Cleveland, OH; San Diego, CA; Atlantic City, NJ; and Nationwide via internet and phone orders.

INTERROGATORY NO. 5

State the basis for Opposer's claim of a bona fide intent to use the term IN BLUES WE TRUST as a trademark or service mark for each item of goods or services specified in answer to Interrogatory 1 for which there has not yet been a sale or distribution.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence..

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it is currently using the term IN BLUES WE TRUST in connection with all goods and services specified in its response to Interrogatory No. 1.

INTERROGATORY NO. 6

State the basis for Opposer's claim of a bona fide intent to use the term IN ROCK WE TRUST as a trademark or service mark for each item of goods or services specified in answer to Interrogatory 3 for which there has not yet been a sale or distribution, if any.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it is currently using the term IN ROCK WE TRUST in connection with all goods and services specified in its response to Interrogatory No. 3.

INTERROGATORY NO. 7

Identify all documents in the possession, custody, or control of Opposer, including but not limited to search reports, market surveys, interoffice memoranda, and e-mails, referring or relating to the adoption of the term IN ROCK WE TRUST as a trademark or service mark for each item of goods or services specified in answer to Interrogatory 3, if any.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues

raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent it calls for information protected by the attorney-client and work product privileges.

Subject to and without waiving the foregoing general and specific objections, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 8

Describe all instances of actual confusion known to Opposer between Applicant's IN ROCK WE TRUST mark and Opposer's IN BLUES WE TRUST mark, if any.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous. The meaning of this interrogatory is unclear as Applicant claims to have not yet commenced using the IN ROCK WE TRUST mark in commerce.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it is unaware of any instances of actual confusion at this time.

INTERROGATORY NO. 9

List all media in the United States where Opposer has advertised the goods or services identified in answer to Interrogatory 1 under the term IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory as vague and ambiguous as the meaning of the term "media" is unclear in this context.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has advertised the goods and services identified in its answer to Interrogatory No. 1 via the internet, the radio, print, and direct mail. Opposer also advertises these goods and services through various means within its House of Blues venues.

INTERROGATORY NO. 10

List all media in the United States where Opposer has advertised the goods or services identified in answer to Interrogatory 3 under the term IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory as vague and ambiguous as the meaning of the term "media" is unclear in this context. Opposer also objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has advertised the goods and services identified in its answer to Interrogatory No. 3 via the internet.

INTERROGATORY NO. 11

Identify any advertising agency engaged by Opposer to advertise and promote any of the goods or services identified in answer to Interrogatory 1 under the term IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that, to the extent that Interrogatory No. 11 is asking for advertisements promoting the IN BLUES WE TRUST mark, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 12

Identify any advertising agency engaged by Opposer to advertise and promote any of the goods or services identified in answer to Interrogatory 3 under the term IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that, to the extent that Interrogatory No. 12 is asking for advertisements promoting the IN ROCK WE TRUST mark, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 13

Identify each officer and managing agent of Opposer who has or have knowledge of Opposer's adoption and use of the IN BLUES WE TRUST mark, by name, address, title and job responsibilities.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome as Opposer has hundreds of employees at management level that have knowledge of its IN BLUES WE TRUST trademark. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory as vague and ambiguous as the meaning of "managing agent" is unclear.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it is not aware of any current officers that have knowledge of the adoption of the IN BLUES WE TRUST mark and that at least the following individuals have knowledge of the use of IN BLUES WE TRUST: Allison Meyerson, Vice President of Retail, and Heidi Hoff, Marketing Director. Both individuals work for HOB Entertainment, Inc. located at 6255 Sunset Boulevard, 16th Floor, Hollywood, CA 90028.

INTERROGATORY NO. 14

Describe in detail the trade channels for each product or service of Opposer which has been, or is intended to be sold, offered for sale or provided, in the United States under the designation IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory as overly broad and excessively burdensome.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it provides goods and services under the designation IN BLUES WE

TRUST via its House of Blues venues, licensed third-party venues (including the House of Blues Hotel in Chicago, the House of Blues Casino in Atlantic City, and stores at the Midway airport in Chicago and the New Orleans International Airport), the internet, and mail order.

INTERROGATORY NO. 15

Describe in detail the trade channels for each product or service of Opposer which has been, or is intended to be sold, offered for sale or provided, in the United States under the designation IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory as overly broad and excessively burdensome.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it provides goods and services under the designation IN ROCK WE TRUST via its House of Blues venues, licensed third-party venues (including the House of Blues Hotel in Chicago, the House of Blues Casino in Atlantic City, and stores at the Midway airport in Chicago and the New Orleans International Airport), the internet, and mail order.

INTERROGATORY NO. 16

Identify by type each end user that has used or uses each product or service of Opposer which has been sold or is sold or offered for sale in the United States under the designation IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous as it is unclear what is meant by "type" of end user. Opposer also objects to this interrogatory as overly broad and excessively burdensome as Opposer has had over one million customers or "end users" patronize clubs where IN BLUES WE TRUST goods and services are offered. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that a broad cross-section of the American public has used its IN BLUES WE TRUST goods and services.

INTERROGATORY NO. 17

Identify by type each end user that has used or uses each product or service of Opposer which has been sold or is sold or offered for sale in the United States under the designation IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous as it is unclear what is meant by "type" of end user. Opposer also objects to this interrogatory as overly broad and excessively burdensome as Opposer has had over one million customers or "end users" patronize clubs where IN ROCK WE TRUST goods are offered. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that a broad cross-section of the American public has used its IN ROCK WE TRUST goods.

INTERROGATORY NO. 18

Identify each type of retail or other business outlet in the United States which currently sells or offers for sale to the public or trade each product or service of Opposer under the designation IN BLUES WE TRUST.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous as it is unclear what is meant by "type of retail or other business outlet." Opposer also objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that House of Blues venues, hotel companies, casino companies, websites, and third-party retailers currently sell or offer for sale Opposer's products or services designated by IN BLUES WE TRUST.

INTERROGATORY NO. 19

Identify each type of retail or other business outlet in the United States which currently sells or offers for sale to the public or trade each product or service of Opposer under the designation IN ROCK WE TRUST, if any.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous as it is unclear what is meant by "type of retail or other business outlet." Opposer also objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that House of Blues venues, websites, and third-party retailers currently sell or offer for sale Opposer's products and services designated by IN ROCK WE TRUST.

INTERROGATORY NO. 20

Separately state Opposer's actual and proposed projected yearly dollar and unit volume of sales in the United States for each of its products or services sold under the IN BLUES WE TRUST mark, from the date of first use in the United States up to the present time. For each such year or accounting period identify all documents relating to such volume of sales.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 21

Identify each license assignment agreement into which Opposer has entered involving the use of the designation IN BLUES WE TRUST by stating for each:

- (e) the name and address of each person who is or was a party to such agreement or license;
- (f) the inclusive dates of any such agreement or license;
- (g) the marks and the products that are the subject of any such agreement or license; and
- (h) the purpose of the license or agreement.

ANSWER

Opposer objects to this interrogatory to the extent that it is overly broad and that it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory to the extent that it requests information and documents subject to obligations of confidentiality to third parties and Opposer does not have the right to produce them. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding, including licensing information pertaining to marks not at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 22

Identify each license assignment agreement into which Opposer has entered involving the use of the designation IN ROCK WE TRUST by stating for each:

- (a) the name and address of each person who is or was a party to such agreement or license;
- (b) the inclusive dates of any such agreement or license;
- (c) the marks and the products that are the subject of any such agreement or license; and
- (d) the purpose of the license or agreement.

ANSWER

Opposer objects to this interrogatory to the extent that it is overly broad and that it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory to the extent that it requests information and documents subject to obligations of confidentiality to third parties and Opposer does not have the right to produce them. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding, including licensing information pertaining to marks not at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 23

With respect to trade or professional shows, identify all documents relating to the Opposer's past, current and prospective advertising and/or promotion of the mark IN BLUES WE TRUST on or

in connection with the Opposer's goods or services. State with respect to each such advertisement or promotion:

- (a) its location, time and duration and sponsor;
- (b) the identity of all individuals involved in the preparation and/or participation of Opposer in the show;
- (c) a brief description of the exhibits or other advertising used or to be used at the show; and
- (d) the location and identification of all exhibits used or to be used at the show.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has no knowledge of advertising or promoting the mark IN BLUES WE TRUST in any trade or professional shows.

INTERROGATORY NO. 24

With respect to trade or professional shows, identify all documents relating to the Opposer's past, current and prospective advertising and/or promotion of the mark IN ROCK WE TRUST on or in connection with the Opposer's goods or services. State with respect to each such advertisement or promotion:

- (a) its location, time and duration and sponsor;
- (b) the identity of all individuals involved in the preparation and/or participation of Opposer in the show;
- (c) a brief description of the exhibits or other advertising used or to be used at the show; and
- (d) the location and identification of all exhibits used or to be used at the show.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has no knowledge of advertising or promoting the mark IN ROCK WE TRUST in any trade or professional shows.

INTERROGATORY NO. 25

Identify each survey, market research investigation or other inquiry in the United States conducted by or on behalf of Opposer or of which Opposer has otherwise become aware that refers or relates to any designation comprising or incorporating the term IN BLUES WE TRUST by stating for such inquiry:

- (a) the nature and purpose of such inquiry;
- (b) the date or if not possible, the approximate date such inquiry was conducted;
- (c) the name, address, and employer of such person who conducted or authorized the conduct of such inquiry; and
- (d) the results of such inquiry.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent it calls for information protected by the attorney-client and work product privileges. Opposer also objects to this interrogatory as vague and ambiguous as the meaning of "inquiry" is unclear in this context.

Subject to and without waiving the foregoing general and specific objections, and to the extent Opposer has correctly interpreted this interrogatory, Opposer responds that it is not aware of any such inquiries.

INTERROGATORY NO. 26

Identify the person or persons who were primarily responsible for selecting the terms IN BLUES WE TRUST, as a trademark or service mark for Opposer.

ANSWER

Opposer objects to this interrogatory as vague and ambiguous as it is unclear what is meant by "primarily responsible." Opposer also objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding. Opposer further objects to this interrogatory to the extent that it is excessively burdensome as the mark was selected in 1993 and determining the individuals "primarily responsible" for selecting the mark may be impossible.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has no knowledge of who was primarily responsible for selecting the terms IN BLUES WE TRUST.

INTERROGATORY NO. 27

Identify all documents in the possession, custody, or control of Opposer, including but not limited to search reports, market surveys, interoffice memoranda, and e-mails, referring or relating to the adoption of the terms IN BLUES WE TRUST as a trademark or service mark for each item of goods or services specified in answer to Interrogatory 1.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer also objects to this interrogatory to the extent it seeks information relating to Opposer's future business plans as such information is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer further objects to this interrogatory to the extent it seeks other information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer will produce documents from which the requested information can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

INTERROGATORY NO. 28

Describe how Opposer came to adopt the phrase IN BLUES WE TRUST as a trademark for the goods and services specified in answer to Interrogatory 1.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this Interrogatory as vague and ambiguous as the type of information requested by the interrogatory is unclear.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that the phrase IN BLUES WE TRUST is a play on words and a distinctive variation of the phrase IN GOD WE TRUST that includes a term referencing an American musical genre known for originating in the South.

INTERROGATORY NO. 29

Identify all lawsuits, oppositions and cancellations or potential or threatened lawsuits, oppositions and cancellations involving the trademarks IN BLUES WE TRUST and/or IN ROCK WE TRUST.

ANSWER

Opposer objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. Opposer also objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding. Opposer further objects to this interrogatory to the extent it appears to call for information protected by the attorney-client and work product privileges. Opposer further objects to this interrogatory as it is overly broad and excessively burdensome.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it sent a cease and desist letter to Hard Rock Cafe International, Inc. on March 29, 1996 concerning its use of IN ROCK WE TRUST and continued to correspond with that company throughout 1996. To the best of Opposer's knowledge, Hard Rock Cafe International, Inc. ceased use of IN ROCK WE TRUST.

INTERROGATORY NO. 30

Identify all experts with whom Opposer has consulted regarding its use of the term IN BLUES WE TRUST, or whom Opposer intends to call as a witness in this proceeding.

ANSWER

Opposer objects to this interrogatory to the extent it appears to call for information protected by the attorney-client and work product privileges.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that it has not yet determined whether it will call any expert witnesses in the instant proceeding.

INTERROGATORY NO. 31

Identify each person who made the decision to bring this opposition, by listing their name, address, title, and job description.

ANSWER

Opposer further objects to this interrogatory to the extent it appears to call for information protected by the attorney-client and work product privileges. Opposer also objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

INTERROGATORY NO. 32

Identify, with specific reference to interrogatory numbers, all documents used to support Opposer's answers to each of the foregoing interrogatories.

ANSWER

Opposer objects to this response as vague and ambiguous. Opposer also objects to this interrogatory as excessively burdensome. Opposer further objects to this interrogatory to the extent it appears to call for information protected by the attorney-client and work product privileges.

INTERROGATORY NO. 33

Identify all persons who participated in the preparation and/or the search for answers or responses to each of the foregoing interrogatories, and specify with reference to interrogatory numbers, in what aspects of the preparation or search each such person participated or was responsible for.

ANSWER

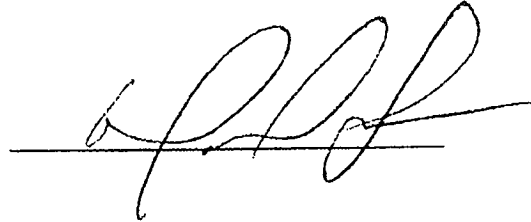
Opposer objects to this interrogatory to the extent it appears to call for information protected by the attorney-client and work product privileges. Opposer also objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent it seeks information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

Subject to and without waiving the foregoing general and specific objections, Opposer responds that the following individuals participated in the preparation of these responses: Allison Meyerson, Vice President of Retail, and Heidi Hoff, Marketing Director. Both individuals work for HOB Entertainment, Inc. located at 6255 Sunset Boulevard, 16th Floor, Hollywood, CA 90028.

VERIFICATION

I, Daniel Fishkin, General Counsel am authorized to make this verification on behalf of Opposer, and hereby verify that I have read the foregoing Opposer's Objections and Responses to Applicant's First Set of Interrogatories and that they are true to the best of my knowledge, information, and belief.

DATED: August 25, 2006

A handwritten signature in black ink, appearing to read 'D. Fishkin', is written over a horizontal line.

Respectfully submitted,

Date: Aug. 25, 2006

By: Kirt S. O'Neill

Kirt S. O'Neill
Daniel Moffett
AKIN GUMP STRAUSS HAUER & FELD LLP
P.O. Box 12870
San Antonio, Texas 78212
Attorneys for Opposer
Tel. 210.281.7106
Fax 210.224.2035

CERTIFICATE OF SERVICE

I hereby certify that the foregoing Opposer's Objections and Responses to Applicant's First Set of Interrogatories was served on the following counsel this 25th day of August 2006, via regular U.S. Mail, postage pre-paid:

Robert Carson Godbey
Jess H. Griffiths
Chad M. Iida
GODBEY GRIFFITHS REISS CHONG
Pauahi Tower, Suite 2300
1001 Bishop Street
Honolulu, Hawaii 96813

Daniel Moffett
Daniel Moffett

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

HOUSE OF BLUES BRANDS CORP.

Opposer,

v.

CELEBRITES PUBLISHING CORP.,

Applicant.

§
§
§
§
§
§
§
§
§

Mark: IN ROCK WE TRUST

Consolidated Opposition Nos.
91165876; 91165899; and 91165901

OPPOSER'S OBJECTIONS AND RESPONSES TO APPLICANT'S SECOND SET OF
INTERROGATORIES AND SECOND REQUEST FOR PRODUCTION OF DOCUMENTS
AND THINGS

Pursuant to the Federal Rules of Civil Procedure, Opposer, House of Blues Brands Corp., hereby objects and responds to the second set of Interrogatories and Requests for Production of Documents and Things propounded by Applicant, Celebrities Publishing Corp., as follows:

GENERAL OBJECTIONS

The following responses to the interrogatories and document requests are submitted subject to and without waiving the objections stated herein below. The following general objections are set forth here to avoid the duplication involved in restating them in full for each response. The failure specifically to list a general objection with a response should not be construed as a waiver of any objection.

1. Beyond Scope of the Federal Rules of Civil Procedure. Opposer objects to the discovery requests to the extent that they require responses, or supplementation of responses, beyond that required by the Federal Rules of Civil Procedure.
2. Privileged Material. Opposer objects to the discovery requests to the extent that they seek information protected by the attorney-client privilege, work-product privilege, privilege accorded to settlement materials or other applicable privileges, and Opposer will not

disclose such information. In the event that any information is inadvertently disclosed that might fall within any privilege, Applicant shall agree to hold such information in complete confidence.

3. Relevance. Opposer objects to the discovery requests that seek information that is neither relevant to the issues raised in this proceeding nor reasonably calculated to lead to the discovery of admissible evidence. The fact that Opposer may disclose information, however, should not be construed as an admission concerning the admissibility or relevance of the information.

4. Excessive Time Period. Opposer objects to the discovery requests that require responses not limited to the years during which the alleged events occurred. Such discovery requests are overly broad, unduly burdensome, and oppressive; they seek information neither relevant to the subject matter of this proceeding nor reasonably calculated to lead to the discovery of admissible evidence.

5. Excessive Burden. Opposer objects to the discovery requests that require an unduly burdensome search for information that has little or no value to this proceeding. The value of producing such information would be far outweighed by the time, expense, and effort involved in searching for it.

6. Overly Broad. Opposer objects to the discovery requests that, in addition to any relevant information, seek information not relevant to any present or potential issues in this proceeding.

7. Vague and Ambiguous. Opposer objects to the discovery requests drafted in such a way that they do not convey with reasonable clarity what information is sought from Opposer. Similarly, Opposer objects to the discovery requests containing words and phrases with no apparent meaning or with uncertain meaning. In either case, Opposer would be required to guess

what Applicant means in such discovery requests. In some such cases, Opposer will respond based on what it thinks the discovery requests might mean, if such meaning can be reasonably determined.

8. Facts Other Than Those at Issue in This Proceeding. Opposer objects to the discovery requests to the extent that they seek information pertaining to facts other than those at issue in this proceeding. Such discovery requests are overly broad and seek information neither relevant nor reasonably calculated to lead to the discovery of admissible evidence. Responding to them would be unduly burdensome.

9. Equal Access. Opposer objects to the discovery requests to the extent that they seek information already known by Applicant or which is evident from documents Applicant has equal access to through its own means, including but not limited to, acquiring information from its own sales offices, employees, agents and representatives.

SUPPLEMENTATION

As discovery in this proceeding is not yet complete, Opposer reserves the right to amend or supplement these responses.

INTERROGATORY AND DOCUMENT REQUEST RESPONSES

INTERROGATORY NO. 1

State the amount spent annually on advertising and/or marketing for each of the following goods and services sold under the designation IN BLUES WE TRUST, beginning from the date of first sale for each good or service:

- (a) Clothing;
- (b) Printed Matter;
- (c) Keychains;
- (d) Restaurant and Bar Services;
- (e) Entertainment Services;
- (f) Retail Store Services;
- (g) Hotel Services; and
- (h) Casino Services

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that it does not maintain records in a manner that would allow it to respond to this interrogatory. Opposer does not keep track of the amount spent on advertising or marketing goods sold under specific trademarks. Opposer will produce documents from which its overall advertising and promotion expenses can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

REQUEST FOR PRODUCTION NO. 1

Please produce all documents and things which support, refer to or relate to your answer to Interrogatory Number 1.

ANSWER

Opposer objects to this document request as overly broad and excessively burdensome. Opposer further objects to this document request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that it will produce documents from which its overall advertising and promotion expenses can be obtained.

INTERROGATORY NO. 2

State the amount spent annually on advertising and/or marketing for clothing sold under the designation IN ROCK WE TRUST, beginning from the date of first sale for each good or service.

ANSWER

Opposer objects to this interrogatory as overly broad and excessively burdensome. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that it does not maintain records in a manner that would allow it to respond to this interrogatory. Opposer does not keep track of the amount spent on advertising or marketing goods sold under specific trademarks. Opposer will produce documents from which its overall advertising and promotion expenses can be obtained pursuant to Federal Rule of Civil Procedure 33(d).

REQUEST FOR PRODUCTION NO. 2

Please produce all documents and things which support, refer to or relate to your answer to Interrogatory Number 2.

ANSWER

Opposer objects to this document request as overly broad and excessively burdensome. Opposer further objects to this document request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that it will produce documents from which its overall advertising and promotion expenses can be obtained.

INTERROGATORY NO. 3

Identify by name and address all "licensed third-party venues" through which Opposer provides its goods and services under the designations IN BLUES WE TRUST and/or IN ROCK WE TRUST, as referenced by Opposer in Opposer's Objections and Responses to Applicant's First Set of Interrogatories, dated August 25, 2006, Answer to Interrogatory Nos. 14 and 15.

ANSWER

Opposer objects to this interrogatory on the ground that it is unreasonably cumulative and duplicative. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that following third-party venues may currently provide IN BLUES WE TRUST and/or IN ROCK WE TRUST branded goods and services:

- Hudson News
New Orleans International Airport
800 Airline Highway, Gate 167V
Kenner, LA 70062
- Hudson Group
Chicago Midway International Airport
Midway Distribution Center
5559 S. Archer Avenue, Unit 2
Chicago, IL 60638
- Harrah's Atlantic City
777 Harrah's Blvd
Atlantic City, NJ 08401
- Mandalay Bay Resort and Casino
3950 Las Vegas Blvd. South
Las Vegas, NV 89119

REQUEST FOR PRODUCTION NO. 3

Please produce all documents and things which support, refer to or relate to your answer to Interrogatory Number 3.

ANSWER

Opposer objects to this document request on the ground that it is unreasonably cumulative and duplicative as relevant documents in Opposer's possession have already been produced in response to Applicant's first set of document requests. Opposer also objects to this request as overly broad and excessively burdensome because it requests the production of *all* documents and things that refer or relate to third-party venues. Opposer also objects to this request to the extent that it seeks privileged information. Opposer further objects to this request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

INTERROGATORY NO. 4

Identify by name and address, all "hotel companies, casino companies, websites, and third-party venues" through which Opposer provides its goods and services under the designations IN BLUES WE TRUST and/or IN ROCK WE TRUST, as referenced by Opposer in Opposer's Objections and Responses to Applicant's First Set of Interrogatories, dated August 25, 2006, Answer to Interrogatory Nos. 18 and 19.

ANSWER

Opposer objects to this interrogatory on the ground that it is unreasonably cumulative and duplicative. Opposer further objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

Subject to, and without waiving the foregoing general and specific objections, Opposer responds that, in addition to the hotel companies, casino companies, and other third-party venues identified by name and address in Opposer's response to Interrogatory No. 3, a catalog that may include IN BLUES WE TRUST and/or IN ROCK WE TRUST goods is provided at the website url <http://www.hob.com/venues/clubvenues/store/>.

REQUEST FOR PRODUCTION NO. 4

Please produce all documents and things which support, refer to or relate to your answer to Interrogatory Number 4.

ANSWER

Opposer objects to this document request on the ground that it is unreasonably cumulative and duplicative as relevant documents in Opposer's possession have already been produced in response to Applicant's first set of document requests. Opposer also objects to this request as overly broad and excessively burdensome because it requests the production of *all* documents and things that refer or relate to third-party venues. Opposer also objects to this request to the extent that it seeks privileged information. Opposer further objects to this request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

INTERROGATORY NO. 5

For each "licensed third-party venue" identified in Opposer's answer to Interrogatory No. 3 above, state whether the "licensed third-party venue" also sells products or services under the designation HOUSE OF BLUES.

ANSWER

Opposer objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding. Opposer also objects to this request as vague and ambiguous. It is unclear whether the interrogatory is referring to products or services designated HOUSE OF BLUES or third-party venues designated HOUSE OF BLUES.

Subject to, and without waiving the foregoing general and specific objections, and assuming that the interrogatory is seeking an answer to whether the identified third-party venues sell products or services that are designated HOUSE OF BLUES, Opposer responds that the third-party venues identified in its response to Interrogatory No. 3 also sell products and services bearing the HOUSE OF BLUES trademark.

REQUEST FOR PRODUCTION NO. 5

Please produce all documents or things which support, refer to or relate to your answer to Interrogatory Number 5.

ANSWER

Opposer objects to this document request on the ground that it is unreasonably cumulative and duplicative as relevant documents in Opposer's possession have already been produced in response to Applicant's first set of document requests. Opposer also objects to this request as overly broad and excessively burdensome because it requests the production of *all* documents and things that refer or relate to HOUSE OF BLUES products sold by third-party venues. Opposer further objects to this request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

INTERROGATORY NO. 6

For each "hotel company, casino company, website, and third-party venue" identified in Opposer's answer to Interrogatory No. 4 above, state whether the "hotel company, casino company, website, and third-party venue" also sells products or services under the designation HOUSE OF BLUES.

ANSWER

Opposer objects to this interrogatory to the extent that it seeks information pertaining to facts other than those at issue in this proceeding. Opposer also objects to this request as vague and ambiguous. It is unclear whether the interrogatory is referring to products or services designated HOUSE OF BLUES or venues designated HOUSE OF BLUES.

Subject to, and without waiving the foregoing general and specific objections, and assuming that the interrogatory is seeking an answer to whether the identified venues sell products or services designated HOUSE OF BLUES, Opposer responds that the hotel companies, casino companies, websites, and third-party venues identified in its response to Interrogatory No. 4 also sell products and services bearing the HOUSE OF BLUES trademark.

REQUEST FOR PRODUCTION NO. 6

Please produce all documents and things which support, refer to or relate to your answer to Interrogatory Number 6.

ANSWER

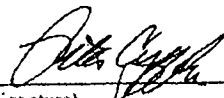
Opposer objects to this document request on the ground that it is unreasonably cumulative and duplicative as relevant documents in Opposer's possession have already been produced in response to Applicant's first set of document requests. Opposer also objects to this request as overly broad and excessively burdensome because it requests the production of *all* documents and things that refer or relate to HOUSE OF BLUES

products sold by the identified venues. Opposer further objects to this request to the extent that it seeks information pertaining to facts other than those at issue in this proceeding.

VERIFICATION

I, Peter Cyffka, Senior Vice President, Finance and Accounting am authorized
(Print Name) (Title)
to make this verification on behalf of Opposer, and hereby verify that I have read Opposer's
Objections and Responses to Interrogatory Nos. 1 and 2 in Applicant's Second Set of
Interrogatories and Second Request for Production of Documents and Things and that they are
true to the best of my knowledge, information, and belief.

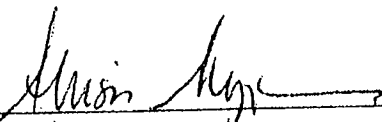
DATED: 1/4/07


(Signature)

VERIFICATION

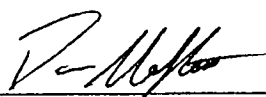
I, Allison Majerson, Vice President, Retail am authorized
(Print Name) (Title)
to make this verification on behalf of Opposer, and hereby verify that I have read Opposer's
Objections and Responses to Interrogatory Nos. 3, 4, 5, 6 in Applicant's Second Set of
Interrogatories and Second Request for Production of Documents and Things and that they are
true to the best of my knowledge, information, and belief.

DATED: 1/4/07


(Signature)

Respectfully submitted,

Date: 1/04/2007


By: 
Kirt S. O'Neill
Daniel Moffett
AKIN GUMP STRAUSS HAUER & FELD LLP
P.O. Box 12870
San Antonio, Texas 78212
Tel. 210.281.7106
Fax 210.224.2035

ATTORNEYS FOR OPPOSER

CERTIFICATE OF SERVICE

I hereby certify that the foregoing Opposer's Objections and Responses to Applicant's First Set of Interrogatories was served on the following counsel this 4th day of January 2007, via regular U.S. Mail, postage pre-paid:

Robert Carson Godbey
Jess H. Griffiths
Chad M. Iida
GODBEY GRIFFITHS REISS CHONG
Pauahi Tower, Suite 2300
1001 Bishop Street
Honolulu, Hawaii 96813


Daniel Moffett

CERTIFIED MAIL

SAN ANTONIO, TX

AKIN GUMP
STRAUSS HAUER &
Attorneys at Law

350 CONVENT
#1500

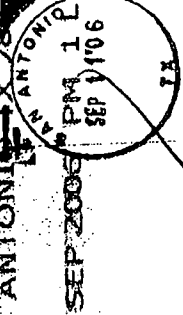


7160 3701 7848 1543 2403

RETURN RECEIPT REQUESTED

Todd Freshman

President
International Film Partners, L.L.C.
3598 Canuega Blvd., 3rd Floor
Los Angeles, California 90068



UNDELIVERABLE AS ADDRESSED
FIRST CLASS ORDER EXPIRED

30062

REDACTED

REDACTED

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

House of Blues Brands Corp.,

Opposer,

v.

Celebrities Publishing Corporation,

Applicant.

Mark: IN ROCK WE TRUST

Consolidated Opposition Nos. 91165876;
91165899; and 91165901

APPLICANT'S NOTICE OF RELIANCE ON RULE 30(b)(6) DEPOSITION

Pursuant to Chapter 37 of the Code of Federal Regulations, Section 2.120(j)(4), Applicant Celebrities Publishing Corp. hereby gives notice of its reliance on the following portions of the Federal Rule of Civil Procedure 30(b)(6) deposition of Colleen Noah-Marti:

Page:Line through Page:Line

35:25 to 36:24

36:21 to 38:02

48:02 to 50:15.

53:03 to 53:15

80:15 to 81:14

92:07 to 93:20

101:21 to 102:13

102:21 to 105:09


Copies of the above mentioned portions of Ms. Noah-Marti's deposition are attached hereto and marked as Applicant's Trial Exhibit 3.

Section 2.120(j)(4) Statement for Consideration

The foregoing portions of the 30(b)(6) deposition of Colleen Noah-Marti were not made part of the record by Opposer. Opposer submitted excerpts from 82 of the 107 pages that comprise said deposition. The foregoing additional excerpts are necessary, as foreseen by Section 2.120(j)(4), to fairly portray the testimony of the deponent, to complete the testimony set forth by Opposer's citations, and to avoid what would otherwise be a misleading portrayal of deponent's testimony.

Respectfully submitted by,

June 19, 2007



Jess H. Griffiths
Robert Carson Godbey

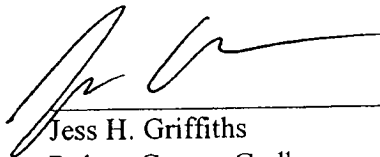
Godbey Griffiths Reiss, LLLP
1001 Bishop Street
Suite 2300 Pauahi Tower
Honolulu, Hawaii 96813

ATTORNEYS FOR APPLICANT
CELEBRITIES PUBLISHING CORP.

CERTIFICATE OF SERVICE

I hereby certify that the foregoing APPLICANT'S NOTICE OF RELIANCE ON RULE 30(b)(6) DEPOSITION was served on the below counsel, via Express Mail, postage pre-paid, on June 19, 2007:

KIRT S. O'NEILL
DANIEL MOFFETT
Akin Gump Strauss Hauer & Feld LLP
P.O. Box 12870
San Antonio, TX 78212



Jess H. Griffiths

Robert Carson Godbey

Godbey Griffiths Reiss, LLLP
1001 Bishop Street
Suite 2300 Pauahi Tower
Honolulu, Hawaii 96813

ATTORNEYS FOR APPLICANT
CELEBRITIES PUBLISHING CORP.

Certificate of Mailing

I hereby certify that this correspondence is being deposited with the United States Postal Service with sufficient postage as Express Mail in an envelope to: Box TTAB, Commissioner of Trademarks, P.O. Box 1451, Alexandria, VA 22313-1451.

Name of person signing Certificate: Ami Ungos

Signature: Ami Ungos

Date of Mailing: June 19, 2007

1 connection was a little off for a brief second there in the
2 middle of your sentence.

3 BY MR. O'NEILL:

4 Q. Yes, I said -- sure. I said, is the plan that
5 those items would be designed or marketed to appeal to people
6 who are fans of performing artists?

7 A. I don't know. People who like -- people who like
8 music, people who like the design of what we're creating. We
9 designed it mostly for us, because we like it.

10 Q. Okay. People who like rock music or is it more
11 general than that?

12 A. No, people who like rock music. People --
13 something that we would buy and not -- I mean, In Rock We
14 Trust, you've seen -- we have clientele, basically people who
15 are in the rock section, if you looked in Borders who shop
16 with us, who actually buy things from us, who -- that would
17 be, you know, the appeal.

18 Q. Did you expect to market it to people who have a
19 particular preference for B.B. King and Stevie Ray Vaughan?

20 A. I think the people who would buy our things would
21 like rock, like rock-and-roll music. And the artists that
22 shop with us, a lot of them are rock-and-roll artists, people
23 who have bought things from us, who shopped with us, who buy
24 jewelry, who buy clothing from us.

25 Q. Have you done any marketing materials or any plans

1 in connection with the new line of merchandise?

2 A. Yes, we started. Of course, when we saw that it
3 wasn't registered and we started our application, we started
4 to work on it a little bit.

5 Q. Tell me what you've done on it.

6 MR. IIDA: What was "it"? I'm sorry, I
7 object. Can we be a little more -- can we be a little more
8 specific on "it"?

9 BY MR. O'NEILL:

10 Q. Yes. What have you done to prepare to produce or
11 sell clothing, jewelry, handbags under the name In Rock We
12 Trust?

13 A. We started by doing -- you know, doing a search
14 that the name was available. Then we went and, you know, did
15 some research on it, and we contacted our attorneys and then
16 we registered the name and then we were awarded the name. We
17 created some -- some ideas along, you know, along designing a
18 logo, and we talked to different sources for wholesale
19 manufacturers just along the normal -- you know, along
20 T-shirts, different things.

21 Q. Okay. How far have you gotten on the design of
22 your logo?

23 A. We have a couple of different samples of possible
24 ideas for that.

25 Q. Sure. What do they look like?

1 A. I don't know if --

2 THE WITNESS: Do -- do I have to answer that?

3 MR. IIDA: If you can describe it.

4 THE WITNESS: I just don't want them to take
5 it, take my ideas.

6 MR. O'NEILL: We have a protective order, do
7 we not, Chad?

8 MR. IIDA: Yeah. Can we agree that her
9 description of it is going to be kept away from your client?

10 MR. O'NEILL: Yeah, all you do is you
11 designate on it on the record and it will be treated in
12 accordance with the order. I thought that was sort of the
13 standard rule.

14 MR. IIDA: Okay. Sure, sure. I just wasn't
15 sure how you guys have customarily done this. I wanted to
16 make sure that what you guys do is the same as us.

17 MR. O'NEILL: Sure. I understand. You're
18 free to designate it however you wish and I'll treat it in
19 accordance with the designation.

20 MR. IIDA: Okay.

21 MR. O'NEILL: Okay.

22 THE WITNESS: Mostly with skulls, and we
23 actually got the initial design from the dollar bill. So we
24 would -- you know, for the logo, we have a lot of skulls with
25 In Rock We Trust, you know, taken from thinking about the

COLLEEN NOAH-MARTI

1 dollar bill from In God We Trust, with In Rock We Trust with
2 the skull.

3 BY MR. O'NEILL:

4 Q. Okay. Are those -- do you consider those designs
5 to be final?

6 A. No, we're always open to new designs.

7 Q. I take it you have some artwork that reflects
8 those designs?

9 A. Yes.

10 Q. Approximately how many pages of artwork?

11 A. I don't know if you could go by pages, but maybe
12 six or seven designs.

13 Q. You've got them -- you've got them drawn out and
14 kept back at the office, or how do you keep those?

15 A. No, I think we just found them by e-mail.

16 Q. You found -- somebody else prepared it for you?

17 A. Yes, we had a graphic designer when we first found
18 that it was available, that no one had registered it, and we
19 worked on some initial designs and then we followed through
20 with the registration of the trademark, you know, so we could
21 proceed properly.

22 Q. I understand.

23 Have you filed or registered that one?

24 MR. IIDA: That one, which one?

25 MR. O'NEILL: The one she's -- she mentioned

1 predominantly from Los Angeles or from south Los Angeles.

2 Q. Okay. I'm just -- I'm trying to find out if you
3 know of a bigger market area for your artwork or for your
4 merchandise than the Southern California area.

5 A. We -- Las Vegas, you know, Miami, New York,
6 Seattle. I mean, if you have money, because it's a higher
7 end line. We don't appeal to like the normal -- normal
8 T-shirt buying public. We're looking for, you know, the
9 higher-end somebody who can afford to spends 2 or \$3,000 on a
10 belt, a hundred dollars on a T-shirt, so it would be upscale,
11 which is what our gallery is like, upscale.

12 Q. Sure. Have you done any sort of pricing models or
13 plans for In Rock We Trust?

14 A. Just developmental. We deal with a lot of
15 wholesalers, so I have an idea, like I'm telling you now,
16 about what we would like to create, where I could get it
17 done.

18 Q. Okay. You've mentioned wholesalers repeatedly. I
19 take it that your plan would be to put the product in the
20 hands of wholesalers who would in turn find a retail outlet
21 for it?

22 A. No, we were intending to create the line and be
23 the wholesaler with In Rock We Trust.

24 Q. Okay. And what types of retail outlets did you
25 have in mind?

1 A. People with a similar market base like we have,
2 which would be stores like -- stores like ours. Ours is
3 quite special because we also sell art, but also stores that
4 are on Robertson, possibly on Melrose, like Lisa Kline, on
5 certain districts where, you know, that have -- that's trendy
6 and hip, but high end.

7 Q. Trendy, hip, high-end specialty stores; does
8 that --

9 A. Yes.

10 Q. -- kind of sum it up?

11 And by high end, you're referring to a dollar
12 level that the customer is willing to pay?

13 A. I'm talking about T-shirts that are not -- for
14 someone who would want to spend similar to maybe like Ed
15 hardy, you know, \$85 for a T-shirt.

16 Q. Okay. What about the --

17 A. Or, you know, shops where celebrities frequent,
18 or, you know, a lot of celebrities, where they shop.

19 Q. Okay. You gave me Lisa Kline as one specific
20 retailer that you might shoot for. Can you think of any
21 others?

22 A. I just gave you a similarity. I don't know. I
23 don't know exact names, but, you know, areas.

24 Q. The areas you mentioned to me, Melrose, is that a
25 street in Honolulu --

1 A. In California.

2 Q. -- or is that in L.A.?

3 Huh?

4 A. It's in L.A.

5 Q. Is it a street?

6 A. Melrose Avenue.

7 Q. Melrose Avenue. Okay. And you mentioned one
8 other street name or area name.

9 A. I meant SoHo if you were going to New York.

10 Q. So you're -- tell me if I'm wrong, but your ideal
11 customer would be somebody who's interested in trendy, hip
12 clothing who's willing to pay a premium for a T-shirt and who
13 might be shopping on Melrose Avenue in L.A., fair?

14 A. Or Kitson or shopping, you know, following what
15 Paris Hilton buys, you know.

16 Q. I guess what I wanted to know is, did you think my
17 characterization was fair or have I missed it somehow?

18 A. Characterization of?

19 Q. Of your ideal customer.

20 A. My ideal client would be Steven Tyler.

21 Q. You're not going to sell a lot of shirts to Steven
22 Tyler.

23 A. He wears a lot of T-shirts.

24 Q. Presumably you're -- you're in it for some volume,
25 correct?

1 by the right person, it gets exploited in that way, it just
2 depends.

3 Q. Is it your testimony that you do not have any
4 understanding as you sit here today of the component of the
5 customer base for In Rock We Trust merchandise that would
6 consist of dedicated music fans?

7 A. I didn't say that. I said that it would depend on
8 how the collection evolves. You looked at our Web site and
9 saw something that was worn by Paul Stanley and, you know,
10 thought that it was rock or something inspired. But In Rock
11 We Trust, someone could buy it because they like the skull,
12 someone could buy it because they like rock, some people
13 could buy it because they saw Paris Hilton wearing it, you
14 know, yesterday and it's cool. I think that, you know,
15 that's what we anticipated.

16 Q. Do you have any expectation today that you would
17 go to market with In Rock We Trust without a logo?

18 A. A logo for a design, I mean, we would have a logo
19 for the company, but it wouldn't necessarily just be logo
20 wear.

21 Q. Okay. Do you have any -- any belief that you
22 might just go with the In Rock We Trust brand without skulls
23 or some other type of design logo?

24 A. No. I mean, or -- what do you mean? You mean by
25 not having a design logo, do you mean by just using the

1 contents of this report with anybody else, including but not
2 limited to your husband?

3 A. No.

4 Q. Did you -- did you read the report when you got
5 it?

6 A. I perused it.

7 Q. Scanned it?

8 A. Like this.

9 Q. Okay. And what were you looking for when you did
10 that?

11 A. Nothing, just funny items, like In Denim We Trust,
12 you know, In Blues We Trust, In COD We Trust, COD We Trust,
13 In Fun We Trust, In God We Trust, Everyone Else Cash, stuff
14 like that, funny.

15 Q. Okay. Did any -- did any of the brands in the
16 report stand out for you during your -- during your perusal
17 of it?

18 A. I don't remember exactly, but We Will Rock You,
19 that's kind of funny.

20 Q. Were there any others that stood out?

21 A. Well, those that I mentioned, because they're
22 funny. And -- I don't know. This -- well, in this one, I
23 know -- I don't know. I mean, I guess We Will Rock You is
24 kind of fun, because that's -- In Golf We Trust, In Odd We
25 Trust, and this one, I told you, As the Year 2,000 Comes!

1 Our Hope of Glory, In God We Trust, Everyone Else Cash,
2 that's funny.

3 Q. Okay. I'm not sure we have a clear record on
4 which of these stood out in your mind when you first looked
5 at the report. Can you give us a quick listing again so we
6 have it all consolidated in one answer?

7 A. I think Rockboy & Pain Trust; In God We Trust,
8 Others Cash; We Will Rock You, because that's from queen;
9 that's about it.

10 Q. Okay. And In Blues We Trust didn't stand out?

11 A. No. And probably Rock 'N Royal, just because
12 they're friends of ours, I like it.

13 Q. And In Blues We Trust did not stand out?

14 A. No.

15 Q. In any of the searching or investigation that you
16 or your attorneys did on your behalf, did you ever find any
17 other trademark consisting of In "blank" We Trust where the
18 blank is a musical genre?

19 A. Are you saying did we find anything?

20 Q. Yes, ma'am.

21 A. Since then? Like before this deposition have we
22 seen anything? I think like In House We Trust, recently,
23 In -- we were laughing, In Classical Music We Trust, we were
24 going what are you going to do, In Jazz We Trust.

25 Q. Do you see those?

1 in your Exhibit 1 is applicant's knowledge of third-party use
2 of marks that are similar to applicant's mark or opposer's
3 mark; do you see that?

4 A. So you're asking me about my knowledge of
5 third-party use of marks similar to applicant's mark or
6 opposer's mark.

7 Q. It's a little bit different than that. You gave
8 me the list in answer to the previous question. What I want
9 to know now is whether in preparation for your deposition,
10 you made some effort to go find out which of the trademarks
11 in Exhibit 9 are actually being used in the marketplace.

12 A. Are actually being used in the marketplace?

13 Q. Yes, ma'am.

14 A. My knowledge of third-party use of marks similar
15 to applicant's mark or opposer's mark. I don't think In Rock
16 We Trust, that there's anything similar here, and as far as
17 In Blues We Trust, if there's anything similar to In Blues We
18 Trust, I don't think there's anything similar there. I don't
19 care about In Blues We Trust. In Rock We Trust, do I think
20 there's anything similar here, no, there's nothing similar.
21 So my knowledge of anything being similar in here, I don't
22 see.

23 Q. Okay. I'll object as nonresponsive again. And
24 let me try it a different way.

25 THE WITNESS: Am I not answering the

1 question? God.

2 MR. IIDA: You're not answering the way he --
3 the answer he wants you to give.

4 THE WITNESS: I'm answering the question.

5 MR. IIDA: But I think you're answering the
6 question.

7 BY MR. O'NEILL:

8 Q. What, if anything, did you do in preparation for
9 your deposition today to find out whether anybody else was
10 using any of the trademarks in Exhibit 9 or anything else
11 similar to In Blues We Trust or In Rock We Trust?

12 A. I consulted with my lawyer. And I mean --

13 Q. What did you learn?

14 A. Marks similar, I don't find anybody similar here
15 to In Rock We Trust. I never did. I don't find it similar
16 today. When I looked at this originally in August of
17 whenever, I never saw anything similar. And it's there --
18 that's why I went forward and filed my application. And if
19 you're asking me for similar third-party use I don't see In
20 Rock We Trust there.

21 MR. O'NEILL: Objection, nonresponsive.

22 THE WITNESS: I don't know of anybody using
23 In Blues We Trust. I don't care.

24 MR. O'NEILL: Objection, nonresponsive.

25 BY MR. O'NEILL:

1 MR. O'NEILL: Chad, why don't we take a few
2 minutes. I think I might be done.

3 MR. IIDA: Sure. Off the record.

4 THE VIDEOGRAPHER: Off the record at 2:28
5 p.m.

6 (Recess taken.)

7 THE VIDEOGRAPHER: Back on the record. It's
8 2:30 p.m.

9 MR. O'NEILL: Counsel, just for completeness,
10 I would like to go ahead and introduce Exhibits 2 and 11, if
11 you could get those for the witness, please.

12 BY MR. O'NEILL:

13 Q. Ms. Marti, is Exhibit 2 a copy of the
14 interrogatory answers that you helped prepare in this matter?

15 A. Yes.

16 Q. And these are the company's answers which have
17 been developed in part by you?

18 A. Yes.

19 Q. As far as you know, they're true and correct?

20 A. Yes.

21 Q. Exhibit 11 is a letter from your attorney to me
22 dated February 17, 2005. Do you have that?

23 A. Yes.

24 Q. And in the letter, in the second paragraph your
25 attorney says that your company has made an investment in the

1 mark and is prepared to launch the mark. Do you see that?

2 A. Yes.

3 Q. What is the nature of the investment that you've
4 made in In Rock We Trust at this point?

5 A. We've worked on logo design, we've talked to
6 different people that we work with about working -- about
7 manufacturing, we've done some manufacturing research, we've
8 spent time together talking about it, and we've spent, you
9 know, time with the attorneys trying to get this done.

10 Q. Do you have an estimate of what your monetary
11 investment is at this point?

12 A. A lot of time, and I don't have a figure on how
13 much money we've spent so far.

14 MR. O'NEILL: Counsel, if you could provide
15 her with Exhibit 10, I think that's the last exhibit.

16 BY MR. O'NEILL:

17 Q. Ms. Marti, this is an excerpt from your trademark
18 report. This one has In Blues We Trust on it; do you see
19 that?

20 A. Yes.

21 Q. And if I understand your testimony correctly, it's
22 your position that neither you nor your husband were aware of
23 House of Blues branded merchandise under the mark In Blues We
24 Trust prior to the initiation of these proceedings?

25 A. Yes. I haven't been to the store. I haven't

1 bought anything. I haven't seen any clothing, I don't
2 believe. I'm not even aware of In Blues We Trust. The only
3 thing you could ask me about is House of Blues, yes, I know
4 House of Blues exists.

5 Q. Okay. You have no direct personal knowledge of
6 the merchandise itself, correct?

7 A. No.

8 Q. You don't know how it's marketed or who it's
9 marketed to?

10 A. I'm not -- I'm not sure if I've -- I don't know if
11 I've actually seen a store. I don't think so. No. Because
12 I've only been outside, walking by.

13 Q. Okay. Have you ever looked online for this type
14 of merchandise, In Blues We Trust?

15 A. No.

16 Q. Have you made any effort whatsoever to become
17 familiar with the branded merchandise by House of -- by House
18 of Blues called In Blues We Trust?

19 A. No. I know you're using In Rock We Trust.

20 Q. How did you become aware of that?

21 A. In our -- what you submitted in your packages.

22 Q. Okay. Do you have any knowledge of my client's
23 use of In Rock We Trust other than what you may have been
24 shown in the course of these proceedings?

25 A. No. I have no -- I have no -- no recollection of

1 anything from the House of Blues merchandising, not
2 interested, never saw it, never went there. It's not my cup
3 of tea.

4 Q. Do you have any complaint or criticism about my
5 client using In Rock We Trust on T-shirts or other
6 merchandise?

7 A. At this point, after we filed the name first and
8 that we want it, yeah. I don't really like the idea of them
9 using it.

10 Q. Have you seen any of that merchandise in the
11 marketplace?

12 A. No.

13 Q. The materials that you've seen on In Blues We
14 Trust, just based on that, do you have an understanding of
15 the target consumer for that type of House of Blues
16 merchandise?

17 A. For me, House of Blues is -- you know, it's not --
18 I don't -- because there's comedians, there's different types
19 of music, I don't really get -- it's not to me as clear as
20 Hard Rock Cafe, you know, I'm saying about its concept or
21 whatever, I don't -- I don't really get it. I can't tell it
22 you what kind of food they serve in there, I can't tell you,
23 you know what I mean, about the merchandising, I can't -- I
24 mean, I know Tom Arnold, you know, when I think about House
25 of Blues, for me, and that's it, and maybe Motley Crue just

1 because one time we wanted to see them and they were playing
2 there, but that's it. And our friend was going and he's the
3 manager, that's it. But other than that, I couldn't tell you
4 anything about the logo. I'm not familiar with that.

5 Q. Do you have any understanding of the brand meaning
6 or image that's supposed to be conveyed by In Blues We Trust?

7 A. No, and, in fact, was totally unaware of it. Now
8 that you brought it to my attention, I don't know. House of
9 Blues, In Blues We Trust, no.

10 MR. O'NEILL: Counsel, subject to receipt of
11 the documents that I requested earlier in the deposition,
12 I'll pass the witness.

13 MR. IIDA: Okay. That's fine with me. So
14 we're done, right?

15 MR. O'NEILL: Yes, we're done.

16 THE VIDEOGRAPHER: This concludes the
17 deposition --

18 MR. O'NEILL: And I will furnish new exhibit
19 sets.

20 MR. IIDA: Okay. Okay.

21 THE VIDEOGRAPHER: This concludes the
22 deposition of Colleen Noah-Marti, it's end of tape 2, and
23 we're off the record at 2:38 p.m.

24 (The deposition concluded at 2:38 p.m.)

25

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

House of Blues Brands Corp.,

Opposer,

v.

Celebrities Publishing Corporation,

Applicant.

Mark: IN ROCK WE TRUST

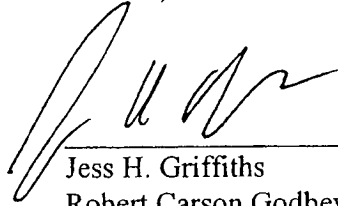
Consolidated Opposition Nos. 91165876;
91165899; and 91165901

**APPLICANT'S NOTICE OF RELIANCE ON
THIRD-PARTY FEDERAL REGISTRATIONS**

Pursuant to Chapter 37 of the Code of Federal Regulations, Section 2.122(e), Applicant Celebrities Publishing Corp. hereby gives notice of its reliance on United States Registration Numbers 2878675, 3159072, 3157790, 3162003, 3060015, 2970210, 2965001, 2684757, 2670291, 2703212, 3231723, 2617340, 2516724, 2720388, 2516726, 2798716, 3142663, 2951132, 2782363, 2359917, 2320744, 2514200, 2231755, 2113666, 2117541, 1799536, 1781776, and 1203148, copies of which are attached hereto and marked as Applicant's Trial Exhibits 4 - 31. These registrations are evidence of the commonness of "IN __ WE TRUST", its weakness and lack of significance in a likelihood of confusion or dilution analysis, and the lack of association of the same with Opposer.

Respectfully submitted by,

June 19, 2007



Jess H. Griffiths
Robert Carson Godbey

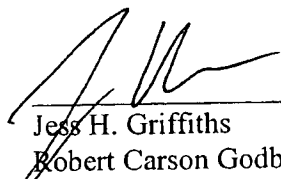
Godbey Griffiths Reiss, LLP
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CERTIFICATE OF SERVICE

I hereby certify that the foregoing APPLICANT'S NOTICE OF RELIANCE ON
THIRD-PARTY FEDERAL REGISTRATIONS was served on the below counsel, via Express
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Typed Drawing

Word Mark	IN HOUSE WE TRUST.
Goods and Services	IC 009. US 021 023 026 036 038. G & S: series of musical sound recordings, pre-recorded compact discs, audio cassettes, digital video discs, phonograph records and digital audio files featuring music. FIRST USE: 19960100. FIRST USE IN COMMERCE: 19960100
Mark Drawing Code	(1) TYPED DRAWING
Design Search Code	
Serial Number	76509528
Filing Date	April 25, 2003
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	June 8, 2004
Registration Number	2878675
Registration Date	August 31, 2004
Owner	(REGISTRANT) Deep Dish Records, Inc. CORPORATION D.C. c/o Kurosh Nasser, Esq. 3207a M Street, N.W., 3rd Floor Washington D.C. 20007
Attorney of Record	Kurosh Nasser
Type of Mark	TRADEMARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

HBBC v. Celebrities Publishing Corp.
Cons. Opp. Nos. 91165876; 91165899;
91165901
Celebrities Pub. Corp. Trial Exhibit 4

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IN PROPERTY WE TRUST

Word Mark

IN PROPERTY WE TRUST

Goods and Services

IC 036. US 100 101 102. G & S: Insurance underwriting in the field of homeowner's insurance, accident insurance, health insurance, theft, fire, flood insurance; financial affairs, namely investment consultation, venture capital services, business brokerage; monetary affairs, namely monetary exchange and trade with securities; real estate affairs, namely real estate appraisal and real estate management, real estate brokerage; savings bank services; home banking, namely online banking, mortgage banking, consumer banking; issue of travelers' checks; credit card services; financing services; financial analysis and consultation, mutual fund and capital investment; financial evaluation for real estate purposes; investment of funds

Standard Characters Claimed

Mark Drawing Code (4) STANDARD CHARACTER MARK

Design Search Code

Serial Number 79014946

Filing Date September 8, 2004

Current Filing Basis 66A

Original Filing Basis 66A

Published for Opposition July 25, 2006

Registration Number 3159072

International Registration Number 0861038

Registration Date October 17, 2006

Owner (REGISTRANT) ALBANEL Ardoingt, Jacques, René, Marie, Geoffroy INDIVIDUAL FRANCE 12, rue de l'Ancienne Mairie F-92110 CLICHY FRANCE

Priority Date March 9, 2004

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "PROPERTY" APART FROM THE MARK AS SHOWN

HBBC v. Celebrities Publishing Corp.
Cons. Opp. Nos. 91165876; 91165899;
91165901
Celebrities Pub. Corp. Trial Exhibit 5

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Type of Mark SERVICE MARK
Register PRINCIPAL
Live/Dead
Indicator LIVE

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Word Mark STRUTTIN' MUTTS INC. IN DOGS WE TRUST
Goods and Services IC 044. US 100 101. G & S: Dog walking services; Pet sitting. FIRST USE: 20041001. FIRST USE IN COMMERCE: 20041001
Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code 03.01.08 - Dogs; Puppies
 03.01.24 - Stylized cats, dogs, wolves, foxes, bears, lions, tigers
 03.13.01 - Feet, animal; Foot prints, nonhuman; Paws and paw prints
Serial Number 78740297
Filing Date October 25, 2005
Current Filing Basis 1A
Original Filing Basis 1A
Published for Opposition August 1, 2006
Registration Number 3157790
Registration Date October 17, 2006
Owner (REGISTRANT) Burnett-Miller, Victoria Anne CORPORATION VIRGINIA 2103 Rollins Drive Alexandria VIRGINIA 22307
Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "INC." APART FROM THE MARK AS SHOWN
Description of Mark The mark consists of dog walking in center of image, looking up- the company name 'Struttin' Mutts Inc.' is shown above the dog- Spacetoaster font, all caps (except for the 'i' in 'Struttin')- the image includes the following motto, Iris font "In Dogs We Trust" under the dog- the image also includes two sets of paw prints above the word 'Struttin'. This drawing is in black and white.
Type of Mark SERVICE MARK
Register PRINCIPAL
Live/Dead Indicator LIVE

HBBC v. Celebrities Publishing Corp.
 Cons. Opp. Nos. 91165876; 91165899;
 91165901
 Celebrities Pub. Corp. Trial Exhibit 6

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Word Mark	IN PIZZA WE TRUST
Goods and Services	IC 039. US 100 105. G & S: pizza delivery services. FIRST USE: 19971101. FIRST USE IN COMMERCE: 19971101
	IC 030. US 046. G & S: pizza. FIRST USE: 19971101. FIRST USE IN COMMERCE: 19971101
Standard Characters Claimed	
Mark Drawing Code	(4) STANDARD CHARACTER MARK
Design Search Code	
Serial Number	78654325
Filing Date	June 20, 2005
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	August 8, 2006
Registration Number	3162003
Registration Date	October 24, 2006
Owner	(REGISTRANT) Madison's Dough Boys Inc. CORPORATION WISCONSIN 2916 Atwood Madison WISCONSIN 53704
Attorney of Record	Amie B. Trupke
Type of Mark	TRADEMARK. SERVICE MARK
Register	PRINCIPAL
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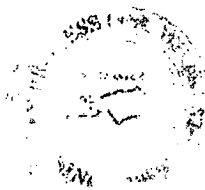
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Word Mark	"IN PROCESS ONE WE TRUST" SINCE 1989 "AN AMERICAN COMPANY"
Goods and Services	IC 042. US 100 101. G & S: legal services consisting of but not limited to process serving. FIRST USE: 20040324. FIRST USE IN COMMERCE: 20040324
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	02.11.07 - Arms; Fingers; Hands; Human hands, fingers, arms 20.03.09 - Pads, Writing; Paper, note; Paper, stacks of sheets; Tablets, paper 26.01.08 - Circles having letters or numerals as a border; Circles having punctuation as a border; Letters, numerals or punctuation forming or bordering the perimeter of a circle 26.01.21 - Circles that are totally or partially shaded.
Serial Number	78455605
Filing Date	July 23, 2004
Current Filing Basis	1A
Original Filing Basis	1A;1B
Published for Opposition	November 29, 2005
Registration Number	3060015
Registration Date	February 21, 2006
Owner	(REGISTRANT) goodman,henry todd henry todd goodman a citizen of the United States SOLE PROPRIETORSHIP NEW YORK lower levle 647 franklin avenue garden city NEW YORK 11530
Disclaimer	NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "AN AMERICAN COMPANY" and "SINCE 1989" APART FROM THE MARK AS SHOWN
Description of Mark	The color(s) copper and black is/are claimed as a feature of the mark. The mark consists of the letters in black and the background in copper.
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

 HBBC v. Celebrities Publishing Corp.
 Cons. Opp. Nos. 91165876; 91165899;
 91165901
 Celebrities Pub. Corp. Trial Exhibit 8

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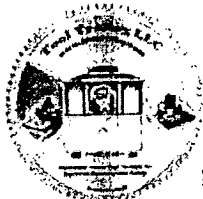
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Tool Trolley, LLC

Word Mark TOOL TROLLEY, LLC WWW.TOOLTROLLEY.COM TOOL TROLLEY MADE IN USA HAND-HELD POWER TOOL TROLLEYS FOR IMPROVED ACCURACY AND SAFETY IN GOD WE TRUST

Goods and Services IC 007. US 013 019 021 023 031 034 035. G & S: Trolleys and guide rails for portable power hand-tools (i.e., router, circular saw, saber saw, etc.); router tables, trolley miter and trolley support frame; All items are accessories that improve accuracy and safety of hand-held power tools. FIRST USE: 20030900. FIRST USE IN COMMERCE: 20031000

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 02.01.01 - Busts of men facing forward; Heads of men facing forward; Men - heads, portraiture, or busts facing forward; Portraiture of men facing forward
 14.05.09 - Saws, saw blades
 14.05.25 - Air pumps, non-motorized; Anvils; Bellows, fireplace; Caulking gun; Files (tools); Grease guns; Guns, caulking; Guns, grease; Plane (hand tool); Pokers, fireplace; Pumps, air (non-motorized); Punches (hardware); Riveters; Soldering irons
 18.05.03 - Engines, railroad; Locomotives; Subway cars; Train cars; Trains

Serial Number 78348561

Filing Date January 7, 2004

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition April 26, 2005

Registration Number 2970210

Registration Date July 19, 2005

Owner (REGISTRANT) Tool Trolley, LLC LTD LIAB CO SOUTH CAROLINA 1306 Forest Hill Drive, SW Aiken SOUTH CAROLINA 298013332

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "TOOL TROLLEY, LLC", "WWW.TOOLTROLLEY.COM", "MADE IN THE USA", "HAND-HELD POWER TOOL TROLLEYS FOR IMPROVED ACCURACY AND SAFETY" and the pictorial representations of the tool trolleys, support frame, and tables APART FROM THE MARK AS SHOWN

HBBC v. Celebrities Publishing Corp.
 Cons. Opp. Nos. 91165876; 91165899;
 91165901
 Celebrities Pub. Corp. Trial Exhibit 9

6/18/2007 5:47 PM

Description of Mark The colors grey and white in fan like pattern on saw blade, green and orange on trolley, white and brown on conductor, circular saw and router pictures is/are claimed as a feature of the mark. The mark consists of Saw Blade grey and white in fan-like pattern. Image of front of trolley car in green and orange, picture of trolley conductor wearing conductor's cap. Pictures of a circular saw and a router mounted on their respective trolleys.

Type of Mark TRADEMARK

Register PRINCIPAL

Other Data The portrait shown in the mark identifies Ann Bessette, whose consent to register is submitted.

Live/Dead Indicator LIVE

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Word Mark MISS CHRISTIAN AMERICA IN GOD WE TRUST

Goods and Services IC 041. US 100 101 107. G & S: Organizing and conducting entertainment pageants promoting religious leadership, talents and abilities, religious studies, daily living, ministry and prayer. FIRST USE: 20020800. FIRST USE IN COMMERCE: 20020800

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 01.15.25 - Coal; Dust; Light rays; Liquids, spilling; Pouring liquids; Sand; Spilling liquids
07.03.06 - Art galleries; Bars, cocktail Lounge; Delicatessens; Discos; Drive-in-theaters; Galleries, art; Grocery stores; Restaurants; Service stations; Stores (building); Supermarket; Theaters
07.07.25 - Domes; Loading platforms; Solar panels
07.13.02 - Advertising, signs, alone; Street signs not attached to a support
20.05.01 - Bibles (closed); Books that are closed; Cook books (closed); Encyclopedias (closed)
24.05.01 - Circular or elliptical seals; Seals, circular or elliptical
24.13.02 - Cross, Greek (equal sides); Greek cross (equal sized lines)

Serial Number 78319274

Filing Date October 27, 2003

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition April 12, 2005

Registration Number 2965001

Registration Date July 5, 2005

Owner (REGISTRANT) Washington, Dione INDIVIDUAL UNITED STATES c/o Quantum Leap Consulting Agency 444 West Ocean Blvd., 8th Floor Long Beach CALIFORNIA 90802

Attorney of Record Vern Schooley

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "Christian America", "In God We Trust", and the representation of a cross APART FROM THE MARK AS SHOWN

Type of Mark SERVICE MARK

Register PRINCIPAL

HBBC v. Celebrities Publishing Corp.
Cons. Opp. Nos. 91165876; 91165899;
91165901
Celebrities Pub. Corp. Trial Exhibit 10

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Word Mark MARGARITA MASTERS IN LIME WE TRUST PARTY ANIMAL
Goods and Services IC 040. US 100 103 106. G & S: Frozen drink machine rental. FIRST USE: 20001013. FIRST USE IN COMMERCE: 20001013
Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code 03.15.08 - Cranes; Flamingos; Herons; Ibis; Storks, flamingos, heron and other long-legged waders
 03.15.26 - Costumed birds and bats and those with human attributes
 11.03.01 - Glasses without stems
 24.09.07 - Advertising, banners; Banners
Serial Number 78066777
Filing Date June 1, 2001
Current Filing Basis 1A
Original Filing Basis 1B
Published for Opposition March 5, 2002
Registration Number 2684757
Registration Date February 4, 2003
Owner (REGISTRANT) Valdezate, Peter, R. INDIVIDUAL UNITED STATES 6139 Satre Court North Las Vegas NEVADA 89031
Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "MARGARITA" and "PARTY ANIMAL" APART FROM THE MARK AS SHOWN
Type of Mark SERVICE MARK
Register PRINCIPAL
Live/Dead Indicator LIVE

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Word Mark	IN COD WE TRUST
Goods and Services	IC 042. US 100 101. G & S: Restaurant Services. FIRST USE: 20020410. FIRST USE IN COMMERCE: 20020410
Mark Drawing Code	(1) TYPED DRAWING
Design Search Code	
Serial Number	78031923
Filing Date	October 23, 2000
Current Filing Basis	1A
Original Filing Basis	1B
Published for Opposition	July 10, 2001
Registration Number	2670291
Registration Date	December 31, 2002
Owner	(REGISTRANT) A SALT & BATTERY, LLC LTD LIAB CO NEW YORK 112 Greenwich Avenue New York NEW YORK 10011
Attorney of Record	Steven M. Kaplan
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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Word Mark DOGMA IN DOGS WE TRUST GOURMET DOG BAKERY & BOUTIQUE

Goods and Services IC 035. US 100 101 102. G & S: RETAIL STORE SERVICES FEATURING PET-RELATED PRODUCTS, NAMELY, FOOD, TOYS, AND GROOMING PRODUCTS. FIRST USE: 20001100. FIRST USE IN COMMERCE: 20001100

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 03.13.01 - Feet, animal; Foot prints, nonhuman; Paws and paw prints
26.03.17 - Concentric ovals; Concentric ovals and ovals within ovals; Ovals within ovals; Ovals, concentric
26.03.21 - Ovals that are completely or partially shaded

Serial Number 78025723

Filing Date September 13, 2000

Current Filing Basis 1A

Original Filing Basis 1B

Published for Opposition May 28, 2002

Registration Number 2703212

Registration Date April 1, 2003

Owner (REGISTRANT) Dog-ma, Inc. CORPORATION VIRGINIA 4648 North 24th Street Arlington VIRGINIA 22207

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "GOURMET DOG BAKERY & BOUTIQUE" APART FROM THE MARK AS SHOWN

Type of Mark SERVICE MARK

Register PRINCIPAL

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IN GROMS WE TRUST

Word Mark	IN GROMS WE TRUST
Goods and Services	IC 016. US 002 005 022 023 029 037 038 050. G & S: Magazines sections in the field of water surfing. FIRST USE: 20040600. FIRST USE IN COMMERCE: 20040600
Standard Characters Claimed	
Mark Drawing Code	(4) STANDARD CHARACTER MARK
Design Search Code	
Serial Number	76633342
Filing Date	March 9, 2005
Current Filing Basis	1A
Original Filing Basis	1A
Supplemental Register Date	January 8, 2007
Registration Number	3231723
Registration Date	April 17, 2007
Owner	(REGISTRANT) MUNDORAD LLC. LIMITED LIABILITY CORPORATION FLORIDA 2742 Biscayne Boulevard Miami FLORIDA 33137
Type of Mark	TRADEMARK
Register	SUPPLEMENTAL
Live/Dead Indicator	LIVE

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Word Mark

IN GOD WE TRUST LIBERTY 1989 KC

Goods and Services

IC 039. US 100 105. G & S: DELIVERY OF RESTAURANT FOOD TO OTHERS. FIRST USE: 20010100. FIRST USE IN COMMERCE: 20010100

IC 042. US 100 101. G & S: RESTAURANT SERVICES, NAMELY, "FAST-FOOD" FOR EAT-IN RETAIL SERVICE AND CARRY-OUT PURPOSE. FIRST USE: 20010100. FIRST USE IN COMMERCE: 20010100

Mark Drawing Code

(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code

 02.01.33 - Grotesque men formed by letters, numbers, punctuation or geometric shapes; Stick figures
 04.07.02 - Objects forming a person; Person formed by objects
 24.07.01 - Coins; Money (coins)

Serial Number

76226539

Filing Date

March 19, 2001

Current Filing Basis

1A

Original Filing Basis

1A

Published for Opposition

June 18, 2002

Registration Number

2617340

Registration Date

September 10, 2002

Owner

(REGISTRANT) MR. GOODCENTS FRANCHISE SYSTEMS, INC. CORPORATION KANSAS 16210 W. 110th Street Lenexa KANSAS 66219

Attorney of Record

Robert D. Hovey

Type of Mark

SERVICE MARK

Register

PRINCIPAL

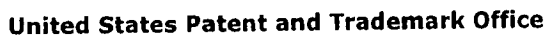
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 HBBC v. Celebrities Publishing Corp.
 Cons. Opp. Nos. 91165876; 91165899;
 91165901
 Celebrities Pub. Corp. Trial Exhibit 15

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Word Mark	THE NICKEL CARD IN GOD WE TRUST
Goods and Services	IC 036. US 100 101 102. G & S: prepaid telephone calling card services. FIRST USE: 19981230. FIRST USE IN COMMERCE: 19981230
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	24.07.01 - Coins; Money (coins) 24.09.05 - American flags; Flags, American 26.11.01 - Rectangles as carriers or rectangles as single or multiple line borders 26.11.21 - Rectangles that are completely or partially shaded
Serial Number	76042703
Filing Date	May 8, 2000
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	September 18, 2001
Registration Number	2516724
Registration Date	December 11, 2001
Owner	(REGISTRANT) Ultimate Communications, Inc. CORPORATION TEXAS 10400 Westoffice Dr., Suite 112 Houston TEXAS 77042
Attorney of Record	Guy E. Matthews
Description of Mark	The mark is lined for the color(s) red, blue and silver.
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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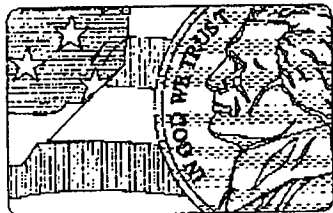
Word Mark	HEAVEN ON EARTH IN GOD WE TRUST HOLY BIBLE
Goods and Services	IC 025. US 022 039. G & S: T-SHIRTS, SHIRTS, JACKETS, AND HATS. FIRST USE: 20000131. FIRST USE IN COMMERCE: 20000131
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	17.05.02 - Scales of Justice; Scales, two pan balance scales; Weights, weights for scales 20.05.05 - Bibles (open); Books that are open; Cook books (open); Encyclopedias (open) 24.07.01 - Coins; Money (coins) 24.09.07 - Advertising, banners; Banners
Serial Number	76130482
Filing Date	September 18, 2000
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	March 11, 2003
Registration Number	2720388
Registration Date	June 3, 2003
Owner	(REGISTRANT) Jackson, Christine INDIVIDUAL UNITED STATES 703 Quines Creek Road Azalea OREGON 97410
Type of Mark	TRADEMARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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Word Mark IN GOD WE TRUST

Goods and Services IC 036. US 100 101 102. G & S: prepaid telephone calling card services. FIRST USE: 19981230. FIRST USE IN COMMERCE: 19981230

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 01.01.10 - Stars, three or more; Three or more stars
01.01.11 - Incomplete stars; Stars, incomplete
01.01.13 - Stars - multiple stars with five points
24.07.01 - Coins; Money (coins)
24.09.05 - American flags; Flags, American

Serial Number 76042766

Filing Date May 8, 2000

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition September 18, 2001

Registration Number 2516726

Registration Date December 11, 2001

Owner (REGISTRANT) Ultimate Communications, Inc. CORPORATION TEXAS 10400 Westoffice Dr., Suite 112 Houston TEXAS 77042

Attorney of Record Guy E. Matthews

Description of Mark The mark is lined for the color(s) red, blue and silver.

Type of Mark SERVICE MARK

Register PRINCIPAL

Live/Dead Indicator LIVE

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Typed Drawing

Word Mark INGENEUS WE TRUST
Goods and Services IC 042. US 100 101. G & S: SCIENTIFIC RESEARCH SERVICES IN THE FIELD OF BIOTECHNOLOGY.
FIRST USE: 20030326. FIRST USE IN COMMERCE: 20030326
Mark Drawing Code (1) TYPED DRAWING
Design Search Code
Serial Number 76376122
Filing Date February 27, 2002
Current Filing Basis 1A
Original Filing Basis 1B
Published for Opposition February 4, 2003
Registration Number 2798716
Registration Date December 23, 2003
Owner (REGISTRANT) INGENEUS CORPORATION CORPORATION BARBADOS Trident House Broad Street
Bridgetown BARBADOS

(LAST LISTED OWNER) INGENEUS INC. CORPORATION BELIZE 40A CENTRAL AMERICAN BOULEVARD
C/O DELOITTE CORPORATE SERVICES BELIZE CITY BELIZE

Assignment Recorded ASSIGNMENT RECORDED
Attorney of Record David M. Tener, Esq.
Type of Mark SERVICE MARK
Register PRINCIPAL
Live/Dead Indicator LIVE

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IN TEA WE TRUST

Word Mark	IN TEA WE TRUST
Goods and Services	IC 030. US 046. G & S: coffees and teas. FIRST USE: 20040131. FIRST USE IN COMMERCE: 20050131
Standard Characters Claimed	
Mark Drawing Code	(4) STANDARD CHARACTER MARK
Design Search Code	
Serial Number	76610232
Filing Date	September 7, 2004
Current Filing Basis	1A
Original Filing Basis	1B
Published for Opposition	September 6, 2005
Registration Number	3142663
Registration Date	September 12, 2006
Owner	(REGISTRANT) MITEA Inc. CORPORATION ILLINOIS 1855 N. Dayton Street Chicago ILLINOIS 60614
Attorney of Record	Scott J. Slavick
Type of Mark	TRADEMARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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Word Mark	IN GOD WE TRUST - ALL OTHERS WE TEST
Goods and Services	IC 035. US 100 101 102. G & S: Business Consulting in the field of technical security. FIRST USE: 20010731. FIRST USE IN COMMERCE: 20010731
Standard Characters Claimed	
Mark Drawing Code	(4) STANDARD CHARACTER MARK
Design Search Code	
Serial Number	76580314
Filing Date	March 11, 2004
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	February 22, 2005
Registration Number	2951132
Registration Date	May 17, 2005
Owner	(REGISTRANT) AKEL, WILLIAM INDIVIDUAL UNITED STATES 468 N. Camden, 3rd Floor Beverly Hills CALIFORNIA 90210
Attorney of Record	Tobey B. Marzouk
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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Word Mark	IN BEARS WE TRUST
Goods and Services	IC 035. US 100 101 102. G & S: mail order, retail store, mail order catalog services, wholesale and retail distributorship and store services in the field of stuffed toy animals and plush toy animals, dolls and accessories therefor, including sales over the Internet; product demonstrations on toy making. FIRST USE: 20030127. FIRST USE IN COMMERCE: 20030127
Mark Drawing Code	(1) TYPED DRAWING
Design Search Code	
Serial Number	76142103
Filing Date	October 6, 2000
Current Filing Basis	1A
Original Filing Basis	1B
Published for Opposition	June 19, 2001
Registration Number	2782363
Registration Date	November 11, 2003
Owner	(REGISTRANT) ADOPT-A-BEAR FACTORY, L.L.C. LTD LIAB CO LOUISIANA 628 GAYNELL STREET HOUMA LOUISIANA 70364
Attorney of Record	Seth M. Nehrbass
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Live/Dead Indicator	LIVE

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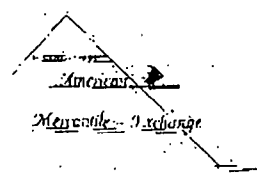
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Word Mark IN GOD WE TRUST AMERICAN MERCANTILE EXCHANGE
 Goods and (CANCELLED) IC 035. US 100 101 102. G & S: RETAIL STORE AND MAIL ORDER CATALOG SERVICES IN
 Services THE FIELD OF TOOLS. FIRST USE: 19980329. FIRST USE IN COMMERCE: 19980329

Mark Drawing (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
 Code

Design Search 07.09.01 - Pyramids, monument
 Code

Serial Number 75704615

Filing Date May 14, 1999

Current Filing 1A
 Basis

Original Filing 1A
 Basis

Published for March 28, 2000
 Opposition

Registration 2359917
 Number

Registration Date June 20, 2000

Owner (REGISTRANT) Richard, Johnson C. INDIVIDUAL UNITED STATES 152-39th Ave East Moline ILLINOIS 61244

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "AMERICAN" APART FROM THE MARK AS SHOWN

Type of Mark SERVICE MARK

Register PRINCIPAL

Live/Dead DEAD
 Indicator

Cancellation Date March 24, 2007

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 HBBC v. Celebrities Publishing Corp.
 Cons. Opp. Nos. 91165876; 91165899;
 91165901
 Celebrities Pub. Corp. Trial Exhibit 23

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Typed Drawing

Word Mark	IN GOLD WE TRUST
Goods and Services	IC 014. US 002 027 028 050. G & S: jewelry and precious metalware, all of which are made of wholly or in substantial part of gold, namely, rings, charms, bracelets, earrings, necklaces, and other similar types of personal jewelry. FIRST USE: 19970303. FIRST USE IN COMMERCE: 19970615
Mark Drawing Code	(1) TYPED DRAWING
Design Search Code	
Serial Number	75554923
Filing Date	September 17, 1998
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	November 30, 1999
Registration Number	2320744
Registration Date	February 22, 2000
Owner	(REGISTRANT) SuMer Gold, Ltd. CORPORATION NEW YORK 33 West 46th Street, 4th Floor New York NEW YORK 10036
Attorney of Record	JEFFREY E. JACOBSON
Disclaimer	NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "GOLD" APART FROM THE MARK AS SHOWN
Type of Mark	TRADEMARK
Register	PRINCIPAL
Affidavit Text	SECT 15. SECT 8 (6-YR).
Live/Dead Indicator	LIVE

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Word Mark LIBERTY IN GOD WE TRUST

Goods and Services IC 009. US 021 023 026 036 038. G & S: coin counting machines; coin sorting machines. FIRST USE: 19590700. FIRST USE IN COMMERCE: 19590700

Mark Drawing Code (3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS

Design Search Code 24.07.01 - Coins; Money (coins)

Serial Number 75911581

Filing Date February 3, 2000

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition September 11, 2001

Change In Registration CHANGE IN REGISTRATION HAS OCCURRED

Registration Number 2514200

Registration Date December 4, 2001

Owner (REGISTRANT) DE LA RUE INC. CORPORATION VIRGINIA 100 POWERS COURT DULLES VIRGINIA 20166

Assignment Recorded ASSIGNMENT RECORDED

Attorney of Record James A. Oliff

Description of Mark The lining is a feature of the mark and does not indicate color.

Type of Mark TRADEMARK

Register PRINCIPAL

Live/Dead Indicator LIVE

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Cons. Opp. Nos. 91165876; 91165899;
91165901
Celebrities Pub. Corp. Trial Exhibit 25

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Word Mark IN ODD WE TRUST
Goods and Services IC 009. US 021 023 026 036 038. G & S: computer game programs; computer game programs recorded on CD-ROM. FIRST USE: 19970919. FIRST USE IN COMMERCE: 19970919
Mark Drawing Code (1) TYPED DRAWING
Design Search Code
Serial Number 75375264
Filing Date October 17, 1997
Current Filing Basis 1A
Original Filing Basis 1A
Published for Opposition December 22, 1998
Registration Number 2231755
Registration Date March 16, 1999
Owner (REGISTRANT) Oddworld Inhabitants, Inc. CORPORATION DELAWARE 869 Monterey Street San Luis Obispo CALIFORNIA 934013224
Attorney of Record WILLIAM O. FERRON, JR.
Type of Mark TRADEMARK
Register PRINCIPAL
Affidavit Text SECT 15. SECT 8 (6-YR).
Live/Dead Indicator LIVE

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Typed Drawing

Word Mark	"IN FRIES WE TRUST"
Goods and Services	IC 042. US 100 101. G & S: restaurant services. FIRST USE: 19951021. FIRST USE IN COMMERCE: 19951021
Mark Drawing Code	(1) TYPED DRAWING
Design Search Code	
Serial Number	75123231
Filing Date	June 21, 1996
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	August 26, 1997
Registration Number	2113666
Registration Date	November 18, 1997
Owner	(REGISTRANT) GINSBURG, MARK INDIVIDUAL UNITED STATES 31 CONKLIN TERRACE EAST HAMPTON NEW YORK 119372292
Attorney of Record	JAMES L. BIKOFF
Type of Mark	SERVICE MARK
Register	PRINCIPAL
Affidavit Text	SECT 15. SECT 8 (6-YR).
Live/Dead Indicator	LIVE

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Typed Drawing

Word Mark "IN FRIES WE TRUST"
Goods and Services IC 029. US 046. G & S: processed foods, namely, potatoes prepared for human consumption. FIRST USE: 19951021. FIRST USE IN COMMERCE: 19951021
Mark Drawing Code (1) TYPED DRAWING
Design Search Code
Serial Number 75123229
Filing Date June 21, 1996
Current Filing Basis 1A
Original Filing Basis 1A
Published for Opposition September 9, 1997
Registration Number 2117541
Registration Date December 2, 1997
Owner (REGISTRANT) GINSBURG, MARK INDIVIDUAL UNITED STATES 31 CONKLIN TERRACE EAST HAMPTON NEW YORK 119372292
Attorney of Record JAMES L. BIKOFF
Type of Mark TRADEMARK
Register PRINCIPAL
Affidavit Text SECT 15. SECT 8 (6-YR).
Live/Dead Indicator LIVE

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Typed Drawing

Word Mark IN BAGELS WE TRUST
Goods and Services IC 030. US 046. G & S: bagels. FIRST USE: 19920617. FIRST USE IN COMMERCE: 19920617
Mark Drawing Code (1) TYPED DRAWING
Design Search Code
Serial Number 74287932
Filing Date June 24, 1992
Current Filing Basis 1A
Original Filing Basis 1A
Published for Opposition July 27, 1993
Registration Number 1799536
Registration Date October 19, 1993
Owner (REGISTRANT) BAGELS FOREVER, INC. DBA 1ST NATIONAL BAGEL COMPANY CORPORATION
WISCONSIN 2947 University Avenue Madison WISCONSIN 53705
Attorney of Record JILL ANDERFUREN
Prior Registrations 1598846
Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "BAGELS" APART FROM THE MARK AS SHOWN
Type of Mark TRADEMARK
Register PRINCIPAL
Affidavit Text SECT 15. SECT 8 (6-YR). SECTION 8(10-YR) 20030903.
Renewal 1ST RENEWAL 20030903
Live/Dead Indicator LIVE

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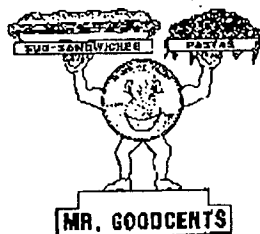
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Record 1 out of 1**TARR Status** **ASSIGN Status** **TDR** **TTAB Status** (Use the "Back" button of the Internet Browser to return to TESS)

Word Mark	MR. GOODCENTS SUB-SANDWICHES PASTAS LIBERTY IN GOD WE TRUST 1989 KC
Goods and Services	IC 039. US 100 105. G & S: DELIVERY OF RESTAURANT FOOD TO OTHERS. FIRST USE: 19890613. FIRST USE IN COMMERCE: 19890613 IC 042. US 100 101. G & S: RESTAURANT SERVICES, NAMELY; "FAST-FOOD" FOR EAT-IN RETAIL SERVICE AND CARRY-OUT PURPOSE. FIRST USE: 19890613. FIRST USE IN COMMERCE: 19890613
Mark Drawing Code	(3) DESIGN PLUS WORDS, LETTERS, AND/OR NUMBERS
Design Search Code	02.01.34 - Monsters (not robots); Other grotesque including men formed by plants or objects 04.07.02 - Objects forming a person; Person formed by objects 08.05.03 - Hero (sandwich); Hoagies (sandwich); Submarine, hero, or other sandwiches on an elongated roll 08.13.01 - Macaroni; Noodles; Pasta; Spaghetti 24.07.01 - Coins; Money (coins) 26.11.16 - Rectangles touching or intersecting
Serial Number	73818528
Filing Date	August 10, 1989
Current Filing Basis	1A
Original Filing Basis	1A
Published for Opposition	October 9, 1990
Registration Number	1781776
Registration Date	July 13, 1993
Owner	(REGISTRANT) MR. GOODCENTS CORPORATION CORPORATION KANSAS 12312 GLENWOOD OVERLAND PARK KANSAS 66209 (LAST LISTED OWNER) MR. GOODCENTS FRANCHISE SYSTEMS, INC. CORPORATION Assignee of KANSAS 8997 COMMERCE DRIVE DESOTO KANSAS 66018
Assignment Recorded	ASSIGNMENT RECORDED
Attorney of Record	ROBERT D. HOVEY

HBBC v. Celebrities Publishing Corp.
Cons. Opp. Nos. 91165876; 91165899;
91165901
Celebrities Pub. Corp. Trial Exhibit 30

Disclaimer NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "SUB-SANDWICHES", "PASTAS", "1989" AND "KC" APART FROM THE MARK AS SHOWN

Description of Mark THE MARK CONSISTS IN PART OF ABRAHAM LINCOLN THE 16TH PRESIDENT OF THE UNITED STATES ON A PENNY, WITH TWO ARMS AND LEGS, ON A BASE, HOLDING SANDWICHES AND PASTA.

Type of Mark SERVICE MARK

Register PRINCIPAL

Affidavit Text SECT 15. SECT 8 (6-YR). SECTION 8(10-YR) 20030712.

Renewal 1ST RENEWAL 20030712

Live/Dead Indicator LIVE

Cancellation Date October 13, 1998

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Word Mark IN TRAVERS WE TRUST

Goods and Services IC 042. US 101. G & S: Retail and Wholesale Mail Order Services in the Field of Rare Coins. FIRST USE: 19800411. FIRST USE IN COMMERCE: 19800411

Mark Drawing Code (5) WORDS, LETTERS, AND/OR NUMBERS IN STYLIZED FORM

Design Search Code

Serial Number 73265780

Filing Date June 9, 1980

Current Filing Basis 1A

Original Filing Basis 1A

Published for Opposition May 4, 1982

Registration Number 1203148

Registration Date July 27, 1982

Owner (REGISTRANT) Travers; Scott A. d.b.a. Scott Travers Rare Coin Galleries INDIVIDUAL UNITED STATES F.D.R. Station, P.O. Box 1711 New York NEW YORK 101501711

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Type of Mark SERVICE MARK

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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

House of Blues Brands Corp.,

Opposer,

v.

Celebrities Publishing Corporation,

Applicant.

Mark: IN ROCK WE TRUST

Consolidated Opposition Nos. 91165876;
91165899; and 91165901

APPLICANT'S NOTICE OF RELIANCE ON PRINTED PUBLICATIONS

Pursuant to Chapter 37 of the Code of Federal Regulations, Section 2.122(e), Applicant Celebrities Publishing Corp. hereby gives notice of its reliance on the following printed publications available to the general public in libraries or on the internet, and which are of general circulation among members of the public:

1. "Blues", *Concise Oxford English Dictionary* 151 (Judy Pearsall ed., 10th ed, Oxford University Press 2002); *Microsoft Encarta Encyclopedia 2004*, 1998-2003 Microsoft Corporation; Wikipedia, *Blues - Wikipedia, the free encyclopedia* <<http://en.wikipedia.org/wiki/Blues>> (June 7, 2007).

This material is relevant to show the meaning of the word "blues", how it is easily distinguishable from "rock", that it is a separate and distinct genre of music from "rock", and that there is no likelihood of confusion or dilution between Applicant's mark and Opposer's mark.

2. "Rock" and "Rock music", *Concise Oxford English Dictionary* 1238 (Judy Pearsall ed., 10th ed, Oxford University Press 2002); *Microsoft Encarta Encyclopedia 2004*, 1998-2003 Microsoft Corporation; Wikipedia, *Rock music - Wikipedia, the free encyclopedia* <http://en.wikipedia.org/wiki/Rock_music> (June 7, 2007).

This material is relevant to show the meaning of the word "rock", how it is easily distinguishable from "blues", that it is a separate and distinct genre of music from "blues", and that there is no likelihood of confusion or dilution between Applicant's mark and Opposer's mark..

3. "House" and "House music", *Concise Oxford English Dictionary* 689 (Judy Pearsall ed., 10th ed, Oxford University Press 2002); *Microsoft Encarta Encyclopedia 2004*, 1998-2003 Microsoft Corporation; Wikipedia, *House music - Wikipedia, the free encyclopedia* <http://en.wikipedia.org/wiki/House_music> (June 13, 2007).

This material is relevant to show the meaning of the word "house" as a style of music that is a separate and distinct genre of music from "blues" or "rock".

4. "Rock and roll", *Concise Oxford English Dictionary* 1238 (Judy Pearsall ed., 10th ed, Oxford University Press 2002); Wikipedia, *Rock and roll- Wikipedia, the free encyclopedia* <http://en.wikipedia.org/wiki/Rock_and_roll> (June 18, 2007).

This material is relevant to show the meaning of the word "rock and roll" as a style of music that is a separate and distinct genre of music from "rock", "blues" or "house".

5. "History of In God We Trust". United States Department of the Treasury Website, *U.S. Treasury - Fact Sheet on the History of "In God We Trust"*; <<http://www.treas.gov/education/fact-sheets/currency/in-god-we-trust.shtml>> (June 18, 2007).

This material is relevant to show the historical significance of IN GOD WE TRUST, and the roots of IN ___ WE TRUST, and its weakness and lack of significance in a likelihood of confusion or dilution analysis, and the lack of association of the same with Opposer.

6. "History of Rock Music". MusicHistoryInfo.com, *Music History* <http://www.musichistoryinfo.com/History_of_Rock_Music.html> (June 18, 2007).

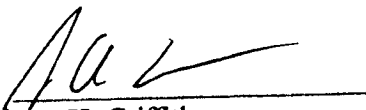
This material is relevant to show the meaning of the word "rock", its occupying an independent genre of music, and its distinction from "blues".

Copies of the foregoing are attached hereto and marked as Applicant's Trial Exhibits 32 -

44.

Respectfully submitted by,

June 19, 2007



Jess H. Griffiths
Robert Carson Godbey

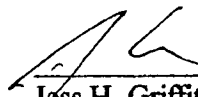
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white hair to give it a temporary blue tint.

blue roan ● n. an animal with a coat of black and white hairs evenly mixed, giving it a blue-grey hue.

blues ● pl. n. 1 [treated as sing. or pl.] melancholic music of black American folk origin, typically in a twelve-bar sequence. 2 (the blues) informal feelings of melancholy, sadness, or depression.

— DERIVATIVES **bluesy** adj.

— ORIGIN C18: from *blue devils* 'depression or delirium tremens'.

blueschist /'blu:ʃɪst/ ● n. a metamorphic rock with a blue colour, formed under conditions of high pressure and low temperature.

blue shift ● n. Astronomy the displacement of the spectrum to shorter wavelengths in the light coming from distant celestial objects moving towards the observer. Compare with **RED SHIFT**.

blue-sky ● adj. informal not yet practicable or profitable: *blue-sky research*.

bluestocking ● n. often derogatory an intellectual or literary woman.

— ORIGIN C17: in ref. to literary assemblies held in London by society ladies, where some of the men favoured less formal dress.

bluestone ● n. 1 a bluish or grey building stone. 2 any of the smaller dolerite stones forming the inner part of Stonehenge.

bluet /'blu:t/ ● n. a low-growing evergreen North American plant with milky-blue flowers. [*Hedysotis caerulea*.]

— ORIGIN C18: from Fr. dimin. of *bleu* 'blue'.

bluethroat ● n. a songbird resembling the robin, of which the male has a blue throat with a red or white spot in the centre. [*Luscinia svecicus*.]

blue tit ● n. a common titmouse with a blue cap, greenish-blue back, and yellow underparts. [*Parus caeruleus*.]

bluetongue ● n. a viral disease of sheep, characterized by fever, lameness, and a blue, swollen mouth and tongue.

Bluetooth ● n. trademark a standard for the short-range wireless interconnection of mobile phones, computers, and other electronic devices.

— ORIGIN named after the 10th-cent. Viking king Harald Bluetooth, who united Denmark and Norway.

blue vinny /'vɪni/ (also **blue vinney**) ● n. a blue-mould skimmed-milk cheese from Dorset.

— ORIGIN from OE *fynig* 'mouldy, musty'.

blue vitriol ● n. archaic crystalline copper sulphate.

blue whale ● n. a mottled bluish-grey rorqual which is the largest living animal and reaches lengths of up to 27 m (90 ft). [*Balaenoptera musculus*.]

bluey ● adj. almost or partly blue. ● n. (pl. -eyes) Austral./NZ informal, archaic 1 a bundle of possessions carried by a bushman. [so named because the covering was generally a blue blanket.] 2 a nickname for a red-headed person.

bluff ● n. an attempt to deceive someone into believing that one can or will do something. ● v. try to deceive someone as to one's abilities or intentions.

— PHRASES **call someone's bluff** 1 challenge someone to carry out a stated intention, in the expectation of being able to expose it as a pretence. 2 (in poker or brag) make an opponent show their hand in order to reveal that its value is weaker than their heavy betting suggests.

— DERIVATIVES **bluffer** n.

— ORIGIN C17 (in the sense 'blindfold, hoodwink'): from Du. *bluffen* 'brag', or *bluf* 'bragging'.

bluff ● adj. good-naturedly frank and direct.

— DERIVATIVES **bluffly** adv. **bluffness** n.

— ORIGIN C18 (in the sense 'surlly'): figurative use of **BLUFF**?

bluff ● n. 1 a steep cliff, bank, or promontory. 2 Canadian a grove or clump of trees. ● adj. (of a cliff or a ship's bows) having a vertical or steep broad front.

— ORIGIN C17 (in naut. use): of unknown origin.

bluing (also **blueing**) ● n. 1 chiefly historical blue powder used to preserve the whiteness of laundry. 2 a greyish-blue finish on metal produced by heating.

bluish (also **blueish**) ● adj. having a blue tinge.

blunder ● n. a stupid or careless mistake. ● v. 1 make a blunder. 2 move clumsily or as if unable to see.

— DERIVATIVES **blunderer** n. **blundering** adj. **blunderingly** adv.

— ORIGIN ME: prob. of Scand. origin and rel. to **BLIND**.

blunderbuss ● n. 1 historical a short large-bored gun firing balls or slugs. 2 an unsubtle and imprecise action or method.

— ORIGIN C17: alt. (by assoc. with **BLUNDER**) of Du. *donderbus*, lit. 'thunder gun'.

blunge /blʌn(d)ʒ/ ● v. mix (clay or other materials) with water in a revolving apparatus, for use in ceramics.

— DERIVATIVES **blunger** n.

— ORIGIN C19: blend of **BLEND** and **PLUNGE**.

blunt ● adj. 1 lacking a sharp edge or point. > having a flat or rounded end. 2 uncompromisingly forthright in manner. ● v. 1 make or become less sharp. 2 weaken or reduce the force of. ● n. black slang a hollowed-out cigar filled with cannabis.

— DERIVATIVES **bluntly** adv. **bluntness** n.

— ORIGIN ME (in the sense 'dull, insensitive'): perh. of Scand. origin and rel. to ON *blunda* 'shut the eyes'.

blur ● v. (**blurred**, **blurring**) make or become unclear or less distinct. ● n. something that cannot be seen, heard, or recalled clearly.

— DERIVATIVES **blurry** adj. (-ier, -iest).

— ORIGIN C16 (in the sense 'smear'): perh. rel. to **BLEAR**.

blurb ● n. a short description of a book, film, or other product written for promotional purposes. ● v. informal, chiefly N. Amer. write a blurb for.

— ORIGIN C20: coined by the US humorist Gelett Burgess.

blurt ● v. (usu. **blurt out**) say suddenly and without careful consideration.

— ORIGIN C16: prob. imitative.

blush ● v. 1 become red in the face through shyness, embarrassment, or shame. 2 poetic/literary be or become pink or pale red. ● n. 1 an instance of blushing. 2 poetic/literary a pink or pale red tinge. 3 a wine with a slight pink tint made in the manner of white wine but from red grape varieties.

— PHRASES **at first blush** at the first glimpse or impression.

— DERIVATIVES **blushing** adj. **blushingly** adv.

— ORIGIN OE *blyscan*, rel. to Du. *blozen*.

blusher ● n. 1 a cosmetic used to give a warm reddish tinge to the cheeks. 2 a toadstool with white flesh that turns pink when bruised or cut. [*Amanita rubescens*.]

bluster ● v. 1 talk in a loud, aggressive, or indignant way with little effect. 2 (of wind or rain) blow or beat fiercely and noisily. ● n. blustering talk.

— DERIVATIVES **blusterer** n. **blustery** adj.

— ORIGIN ME: ult. imitative.

Blu-tack ● n. Brit. trademark a blue sticky material used to attach paper to walls.

B-lymphocyte ● n. Physiology a lymphocyte of a type not processed by the thymus gland, responsible for producing antibodies. Compare with **T-LYMPHOCYTE**.

— ORIGIN B for **BURSA**, referring to the organ in birds where it was first identified.

BM ● abbrev. 1 Bachelor of Medicine. 2 British Museum.

BMA ● abbrev. British Medical Association.

B-movie ● n. a low-budget film of poor quality made for use as a supporting feature in a cinema programme.

BMR ● abbrev. basal metabolic rate.

BMus ● abbrev. Bachelor of Music.

BMX ● n. [as modifier] denoting or relating to bicycles of a robust design suitable for cross-country racing.

— ORIGIN 1970s: from *bicycle motocross*.

Bn ● abbrev. 1 Baron. 2 Battalion.

bn ● abbrev. billion.

BNP ● abbrev. British National Party.

BO ● abbrev. informal body odour.

bo ● exclam. another term for **BOO**.

bo ● n. US informal used as a friendly form of address.

— ORIGIN C19: perh. an abbrev. of **BOY**.

boa /'bəʊə/ ● n. 1 a large snake which kills its prey by

s sit | t top | v voice | w we | z zoo | j she | 3 decision | θ thin | ð this | ŋ ring | x loch | tʃ chip | dʒ jar

Blues

I INTRODUCTION

Blues, type of music developed during the late 19th century by African American performers (see African American Music). Blues embraces a variety of styles, including downhome or country blues, boogie-woogie, classic blues, jump blues, and Chicago (urban) blues. Blues directly or indirectly influenced the vast majority of popular music during the 20th century, including jazz, rock, rhythm and blues (R&B), and gospel.

As a form and style blues most likely first appeared in the 1890s, a quarter century after the Civil War (1861-1865) officially ended slavery in the United States. Jazz and ragtime also first appeared around this time. Although freedom did not substantially change the material conditions of the majority of African Americans, it did have a tremendous effect on the mindset of those born into freedom. It is therefore probably no accident that the first generation born outside of slavery would develop a new music that more accurately reflected their worldview and the social situations in which they lived.

II BLUES FORM

Blues can be distinguished both as a musical form and as a genre (style) of music. The typical blues form consists of a 12-bar harmonic pattern that subdivides into three groups of four bars each. (A bar is one measure and in musical notation is indicated by a vertical line). The 12-bar pattern usually follows a traditional blues chord progression. This form was standardized in 1912 with the publication of "Memphis Blues" by musician and composer W. C. Handy. From the beginning, the blues form became one of the standard harmonic structures used in jazz music, although jazz musicians have made the form much more complex over time by substituting and altering chords at various points in the pattern. The blues form has also been an important component of country music, R&B, and rock and roll.

III BLUES STYLE

In addition to its harmonic structure, blues as a style has three recognizable features: (1) the so-called blue note, (2) an *aab* three-line lyric structure, and (3) a particular pattern of call and response. The term *blue note* refers to any pitch between adjacent notes in the 12-tone Western system of equal temperament (as represented by the white and black keys on the piano). While blue notes are easily achieved by vocalists, horn players, harmonica players, and guitarists, the pitch of the keys on a piano are fixed. Consequently, blues pianists often play adjacent notes a half-step apart—for example, E and E^b (E-flat)—simultaneously in an attempt to replicate the effect of a blue note.

The blues lyric structure consists of two different lines, with the first line being repeated to form a three-line *aab* pattern. The following lines from Howlin' Wolf's 1951 recording of "How Many More Years" demonstrate this structure:

- a. How many more years do I got to let you dog me around?
- a. How many more years do I got to let you dog me around?
- b. I just as soon be dead, sleeping six feet in the ground.

Each lyric line is typically sung over the first half (first two bars) of a four-bar line. After each lyric line (the "call"), an instrumental response is commonly played, also consisting of approximately two bars. The tension created by the two-bar call-and-response pattern of vocal and instrumental sounds; by the repetition of the first lyric line, which delays the resolution in line *b* of the lyric idea; and by the variable placement of the so-called blue note defines blues as a style of music, whether played by country, rhythm-and-blues, or rock musicians.

A Vocal and Instrumental Techniques

Another aspect of the blues style is the use of special vocal techniques, techniques that American folklorist Alan Lomax termed "playful voicedness." One of these is to employ a wide variation in the timbre of the voice. A skilled blues vocalist often uses three distinctly different vocal sounds over the course of a single lyric line. This technique serves both to give shape to the lyric line and to increase its emotional effect. Similarly, blues performers repeatedly embellish their singing, using techniques such as *vibrato* (rapid fluctuation of pitch) and *melisma* (several notes sung on the same syllable), and by inserting cries, grunts, or other sounds between words.

Blues artists often attempt to imitate instrumental sounds with their voice and to replicate aspects of the human voice with their instruments. The most obvious example of a blues instrumental technique that mimics the human voice is slide guitar playing. To play slide, a guitarist employs a round metal tube on the neck of the guitar instead of fingering individual frets. The resulting sound covers every pitch gradation between any given set of notes and can very closely approximate human vocal sounds. Blues harmonica players also commonly emulate vocal sounds.

As is the case with most African American music forms, blues is typically played in 4/4 time. Each beat is often subdivided into eighth-note triplets with the middle triplet omitted, creating a shuffle feel. Blues drummers usually mark beats one and three with the bass drum, while beats two and four are accented by the snare drum. The same shuffle feel is played on either a closed hi-hat cymbal or on the ride cymbal. The other members of a blues ensemble reinforce these rhythms. Like much other African American music, most blues performers make extensive use of *syncopation*, placing accents on weak beats and at various unexpected points in the bar.

B Lyrics

A common misperception is that blues lyrics are invariably sad. This is no doubt partially due to the name of the genre itself, calling to mind such melancholy phrases as "feeling blue" and "having the blues." While it is true that blues lyrics often focus on problems that the singer or composer is struggling with, more often than not the lyrics suggest one or more strategies for dealing with the problems. As such, blues lyrics often help both performers and listeners publicly and privately manage deep-seated feelings about real-life problems with romantic relationships, the work place, racism, and

other areas. Other blues lyrics feature the kind of boasting and proclaiming that is common in musical genres such as rap. In general, blues lyrics are written in the first person, often relate to inner feelings, and are characterized by direct emotional expression.

The lyrics of blues songs published before World War II (1939-1945) were generally drawn from a "floating pool" of verses—that is, various couplets turn up in numerous songs. Consequently, the identity of a given song was usually associated with the "core" or first verse, while the following verses could vary each time the song was performed. As such, songs of this period usually contained verses that were associated with each other—for example, they may all discuss romantic problems—but did not present a narrative story as a whole. As African Americans gradually migrated from the country to the city, blues lyrics became increasingly original and took on more of a narrative structure.

IV HISTORY

Although blues music was clearly an important part of the cultural landscape of the southern United States by the early 1900s, it was largely unnoticed until W. C. Handy published such songs as "Memphis Blues" (1912) and "St. Louis Blues" (1914). In an effort to cash in on Handy's success, many mainstream, mostly white, songwriters began publishing songs with "blues" in the title. The vast majority of these songs were "blues" in name only and had little, if anything, to do with blues form or style. Authentic blues music made its way into the national culture more gradually.

A Early Genres



Archive Photos/Frank
Driggs Collection

Alberta Hunter

Of the early female blues singers, American Alberta Hunter enjoyed perhaps the greatest professional longevity. Beginning in 1906, her career spanned eight decades. With expansive vocal capabilities, she earned a place in blues history through performances with early jazz pioneers, including cornetist King Oliver, trumpet player Louis Armstrong, and pianist Fats Waller.

The earliest brands of blues were first recorded in the years before World War II in two quite different settings—from professional artists in urban environments (primarily in the North), and from musicians in rural areas (primarily in the South). Both played important roles in the development of the music.

A1 Classic Blues

The first blues recording, Mamie Smith's "Crazy Blues," came out in 1920. It quickly became a hit. Smith and other popular blues singers, predominantly female, developed what came to be termed vaudeville or "classic" blues. This style had urban roots, with songs mostly written by professional songwriters such as Handy and sung by vaudeville singers as part of a much larger repertoire that included pop songs and show tunes. The most important of the classic blues singers was undoubtedly Bessie Smith, who recorded over 160 songs for Columbia Records from 1923 to 1933.

A2 Country Blues



Redferns/William Gottlieb/"Goodnight Irene" (H. Ledbetter, J. A. Lomax) (c) 1960 Ludlow Music Inc. (Cat.# CDSF 40001) (p)1989 Smithsonian Folkways Records. Int'l. rights secured. Not for broadcast transmission. All rights reserved. Do not duplicate. Not for rental.

Leadbelly Sings "Goodnight Irene"

Huddie Ledbetter acquired the name Leadbelly during his stay in the prison farms of Louisiana. His cohorts named him for his stamina in leading work songs in the railyards and cotton fields. He was also known for bringing those work songs to local honky-tonks and country dances. Leadbelly's blues were ironically upbeat and joyful, and his clear, biting tone could be heard for miles around.

Country blues was first recorded in the mid-1920s, around the same time that black jazz, country-and-western, and Cajun music also made their recorded debuts. The country blues tradition divided roughly into three regionally based styles: Texas blues, Mississippi Delta blues (Louisiana and Mississippi), and Piedmont blues (the Carolinas and Georgia).

The Texas style featured single-string lines on acoustic guitar and very precise, rhythmic playing and singing. Its best-known pre-World War II practitioner was Blind Lemon Jefferson. Lightnin' Hopkins was an important Texas-blues musician of the postwar era.

The country style known as Delta blues got its name from the fertile Mississippi River delta that produced so many famous blues artists. Slide guitar playing and highly emotional singing marked this

style, as in the work of artists such as Charley Patton, Son House, and Robert Johnson. In addition, many blues musicians who found fame and success in northern cities were born and reared in the Delta region, such as Big Bill Broonzy, Muddy Waters, Howlin' Wolf, John Lee Hooker, and Buddy Guy.

The third country style, Piedmont blues, was the most harmonically sophisticated and melodically developed of the prewar blues styles. It was influenced by nonblues black folk music, Anglo-American folk music and, most importantly, ragtime music. Some prominent Piedmont-blues players included Blind Blake, a ragtime-influenced guitarist, and Blind Willie McTell, whose elaborate picking on a 12-string guitar influenced many other Piedmont-blues artists.

A3 Boogie-Woogie and Guitar-Piano Blues

In the late 1920s two new styles of blues developed: boogie-woogie piano blues and guitar-piano duos. Boogie-woogie is a percussive, largely instrumental style of solo piano playing based on 12-bar blues strains. The first eight bars of each section typically involve a particular technique or lick—for example, a trill, slide, or cross-rhythm—that provides a contrasting character with the preceding and subsequent strains. The last four bars of each strain serve as a refrain, repeating the same material each time through. The most important boogie-woogie pianists, Meade Lux Lewis, Albert Ammons, and Jimmy Yancey, were all based in Chicago, Illinois. This style enjoyed a revival in the late 1930s and early 1940s, sparked by producer John Hammond's decision to include Lewis, Ammons, and Pete Johnson in his 1938 "Spirituals to Swing" concert at Carnegie Hall in New York City.

Guitar-piano duos represented another style of prewar urban blues. Leroy Carr and Scrapper Blackwell were the most successful of these city-based duos. From 1928 to 1934 Carr and Blackwell recorded 114 different songs, all of them featuring Carr's urbane vocal and piano stylings and Blackwell's percussive, single-string lead guitar work. Chicago-based Tampa Red and Georgia Tom made up another popular and important guitar-piano duo in the late 1920s and early 1930s.

B Postwar Blues

World War II caused massive demographic shifts in America, including huge numbers of black people who moved from the country to the city, from the South to the North and West. The impetus for this movement can be largely traced to the employment opportunities created by the war effort and the drafting of much of the country's labor force into the armed services. The new social environment created a new social-psychological mindset which, in turn, sparked new music. The sound of the heavily populated, noisy city was, not surprisingly, an ensemble sound rather than music produced by solo artists and duos.

B1 Urban Blues

Big Bill Broonzy was the first Delta bluesman to find fame in the urban environs of Chicago, bridging the gap between prewar country blues and the louder, denser sound of city blues. The Chicago "band" sound of the late 1930s and early 1940s, exemplified by Broonzy, featured acoustic guitar, upright

bass, harmonica, and washboard for percussion.

By the late 1940s, many Chicago blues musicians were playing electric guitars, had added drums and saxophones to their ensembles, and had started to use microphones to amplify the harmonica (harp), piano, and upright bass. The result was an incredibly harsh style of urban blues, but one that remained rooted in the emotionally charged prewar Delta blues style. With a razor-sharp electric guitar style and a powerful, distinctive voice, Muddy Waters was the best known of these musicians. Other highly influential Chicago blues performers included Howlin' Wolf, Little Walter, and Sonny Boy Williamson II. Chicago blues had a huge impact on the generation of British musicians that came of age in the late 1950s and early 1960s. Several of these performers—including Keith Richards of the Rolling Stones, Jimmy Page of Led Zeppelin, and Eric Clapton—ranked among the most important rock musicians of the 1960s and 1970s.

B2 Club and Jump Blues

Examples of more restrained postwar blues styles included the club blues tradition on the West Coast and the jump blues style that became popular nationwide. Club blues, pioneered by artists such as Nat King Cole and Charles Brown in the late 1940s, featured piano-led trios that played slow-tempo blues along with pop standards or boogie-woogie piano pieces. Club blues vocalists sang in straightforward, melancholy style no matter what the content of a given song's lyrics.

Jump blues, on the other hand, embodied up-tempo dance music that exuded pure joy. Jump bands featured a combination of trumpet and alto and tenor saxophones accompanied by a rhythm section composed of piano, upright bass, and drums. Most tunes were riff-dominated with lyrics celebrating the excitement of big-city living. Some of the biggest jump blues ensembles during the music's heyday in the late 1940s and early 1950s included those led by Louis Jordan, Roy Milton, and Joe Liggins.

C Blues Decline and Revival



THE BETTMANN ARCHIVE/REUTERS

B. B. King

B. B. King is pictured here plucking on "Lucille," the name the blues musician gave to his guitar. King began to teach himself guitar in 1945 and made his first recording in 1950. He was still recording albums and touring internationally more than 30 years later, delighting fans as his playing seemingly brought Lucille to life.

The years of mainstream popularity for the blues did not last long. In the early 1950s, the jump blues and club blues styles disappeared from the national R&B charts, replaced by doo-wop vocal groups and, a few years later, black rock and roll. By the end of the 1950s, with the decline of the urban Chicago blues sound of Muddy Waters and Howlin' Wolf, blues as a whole had lost popularity with its core black audience. In its place emerged the sounds of soul, female vocal groups, and, in the early 1960s, Motown. With the exception of a few artists—such as B. B. King and Bobby Blue Bland—who had developed distinctive approaches to playing and singing blues, the genre ceased to be a part of the black musical mainstream.

Black audiences continued to support the blues on a regional basis in locales such as Chicago; Memphis, Tennessee; Baton Rouge, Louisiana; and northern Mississippi. However, a burgeoning interest in the blues among white audiences in the United States and Europe provided support for the music from the early 1960s to the present. Country blues musicians of the 1920s and 1930s, such as Mississippi John Hurt, Skip James, and Bukka White, rekindled their careers after being rediscovered by young white blues enthusiasts in the 1960s. These musicians made new recordings and performed in coffeehouses, on university campuses, and at well-known folk festivals. In addition, a new audience sprang up for the amplified postwar Chicago blues sound and its nearly forgotten musicians. White musicians began to form groups that covered blues classics and also wrote original blues-based compositions.

In Chicago a wave of younger black musicians such as Otis Rush, Buddy Guy, and Junior Wells

established blues careers, recording and playing both in Chicago-area clubs and on national tours with older blues artists. These young artists even found inspiration and influence in the playing of contemporary white blues musicians, such as Eric Clapton and Peter Green (of Fleetwood Mac). These cross-racial connections eventually produced a number of recordings in which young white blues-rock musicians played with the best of Chicago's black blues artists, such as on *The London Howlin' Wolf Sessions* (1970) and Fleetwood Mac's *Blues Jam in Chicago* (1969).

The blues revival continued into the mid-1970s, led primarily by bands that fused blues with rock such as Led Zeppelin and the Allman Brothers. Some rock groups of the era, such as the Grateful Dead, routinely included blues songs in their recordings and live performances. Bruce Iglauer injected new life into the Chicago scene by starting the blues label Alligator Records in the early 1970s. Iglauer found success by recording primarily little-known and younger black blues musicians such as Hound Dog Taylor, Lonnie Brooks, Koko Taylor, Son Seals, and Albert Collins. Competing record labels such as Rooster Blues, Black Top, and Bullseye Blues sprang up over the next decade. In addition to recording the finest up-and-coming black musicians, these companies also recorded older black blues musicians and some white blues-and-roots acts, such as Roomful of Blues and Ronnie Earl.

D Current Trends

Widespread interest in the blues was sparked again in the 1980s with the mainstream success of two Texas blues-rock groups, Stevie Ray Vaughan and Double Trouble and the Fabulous Thunderbirds. Vaughan, a powerful guitarist and vocalist, achieved superstar status before dying in a helicopter crash in 1990. Young blues artists such as guitarist Robert Cray also helped reenergize the form and, through regular airplay, attract new fans.

During the 1980s, blues societies were founded in cities throughout North America and radio shows devoted to the blues sprang up on many college and community stations. In 1980 the W. C. Handy Awards began, a program created by the nonprofit Blues Foundation to annually recognize the best in the blues. In addition, local governments in both Mississippi and Chicago launched blues festivals that quickly garnered a national following and served to keep the music vibrant in those two important cradles of the blues. All of these developments combined virtually ensure that blues music will remain vital and strong into the 21st century.

Contributed By:
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Blues



From Wikipedia, the free encyclopedia

Blues is a vocal and instrumental form of music based on the use of the blue notes and a repetitive pattern that most often follows a twelve-bar structure. It emerged in African-American communities of the United States from spirituals, praise songs, field hollers, rhymed Scots-Irish narrative ballads, shouts, and chants. The use of blue notes and the prominence of call-and-response patterns in the music and lyrics are indicative of the blues' West African pedigree. The blues influenced later American and Western popular music, as it became part of the genres of ragtime, jazz, bluegrass, rhythm and blues, rock and roll, hip-hop, and pop songs.

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Blues	
Stylistic origins:	African American spirituals and work songs
Cultural origins:	West African music, brought by slaves to southern United States, especially the Mississippi Delta
Typical instruments:	Guitar - Piano - Harmonica - Bass - Drums - Saxophone - Vocals
Mainstream popularity:	The blues chord progressions and blue notes are widely used in most music styles of the 20th century; a highly influential music genre
Derivative forms:	jazz, R&B, rock
Subgenres	
Classic female blues - Country blues - Delta blues - Jazz blues - Jump blues - Piano blues - Boogie-woogie	
Fusion genres	
Blues-rock - Soul blues - Jazz blues	
Regional scenes	
African blues - Atlanta blues - British blues - Chicago blues - Detroit blues - East Coast blues - Kansas City blues - Louisiana blues - Memphis blues - New Orleans blues - Piedmont blues - St. Louis blues - Swamp blues - Texas blues - West Coast blues	
Other topics	
Genres - Musicians - Origins - Blues scale	

Etymology

The phrase *the blues* is a reference to having a fit of *the blue devils*, meaning 'down' spirits, depression and sadness. An early reference to "the blues" can be found in George Colman's farce *Blue devils, a farce in one act* (1798).^[1] Later during the 19th century, the phrase was used as a euphemism for delirium tremens and the police.

Though usage of the phrase in African American music may be older, it has been attested to since 1912, when Hart Wand's "Dallas Blues" became the first copyrighted Blues composition.^{[2][3]} In lyrics the phrase is often used to describe a depressed mood.^[4]

Main characteristics

Stylistic and cultural origins

There are few characteristics common to all blues, because the genre takes its shape from the idiosyncrasies of individual performances.^[5] However, there are some characteristics that were present long before the creation of the modern blues.

An early form of blues-like music was a call-and-response shouts, which were a "functional expression... style without accompaniment or harmony and unbounded by the formality of any particular musical structure."^[6] A form of this pre-blues was heard in slave field shouts and hollers, expanded into "simple solo songs laden with emotional content".^[7] The blues, as it

is now known, can be seen as a musical style based on both European harmonic structure and the West African call-and-response tradition, transformed into an interplay of voice and guitar.^[8]

Many blues elements, such as the call-and-response format and the use of blue notes, can be traced back to the music of Africa. Sylviane Diouf has pointed to several specific traits—such as the use of melisma and a wavy, nasal intonation—that suggest a connection between the music of West and Central Africa and blues.^[9] Ethnomusicologist Gerhard Kubik may have been the first to contend that certain elements of the blues have roots in the Islamic music of West and Central Africa.

Stringed instruments (which were favored by people enslaved from Muslim regions of Africa...), were generally allowed because slave owners considered them akin to European instruments like the violin. So the enslaved people who managed to cobble together a banjo or other instrument...could play more widely in public. This solo-oriented "slave music" featured elements of an Arabic-Islamic song style that had been imprinted by centuries of Islam's presence in West Africa, says Gerhard Kubik.^[10]

Kubik also pointed out that the Mississippi technique of playing the guitar using a knife blade, recorded by W.C. Handy in his autobiography, corresponds to similar musical techniques in West and Central Africa cultures. The Diddley bow, a homemade one-stringed instrument found in parts of the American South in the early twentieth century, is an African-derived instrument that likely helped in the transferral of African performance techniques into the early blues instrumental vocabulary.



Robert Johnson, a Delta blues singer, contributed to the standardization of the 12-bar blues form.

Blues music later adopted elements from the "Ethiopian airs", minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment.^[11] The style also was closely related to ragtime, which developed at about the same time, though the blues better preserved "the original melodic patterns of African music".^[12]

Blues songs from this period, such as Leadbelly's or Henry Thomas's recordings, show many different structures. The twelve-, eight-, or sixteen-bar structure based on tonic, subdominant and dominant chords became the most common forms.^[13] What is now recognizable as the standard 12-bar blues form is documented from oral history and sheet music appearing in African American communities throughout the region along the lower Mississippi River, in Memphis, Tennessee's Beale Street, and by white bands in New Orleans.

Lyrics

The original lyrical form of the blues was probably a single line, repeated three times. It was only later that the current, most common structure of a line, repeated once and then followed by a single line conclusion, became standard.^[14] These lines were often sung following a pattern closer to a rhythmic talk than to a melody.

Early blues frequently took the form of a loose narrative. The singer voiced often his or her "personal woes in a world of harsh reality: a lost love, the cruelty of police officers, oppression at the hands of white folk, [and] hard times".^[15] Many of the oldest blues records contain gritty, realistic lyrics, in contrast to much of the popular music being recorded at the time. For example, "Down in the Alley" by Memphis Minnie, is about a prostitute having sex with men in an alley.

Music such as this was called "gut-bucket" blues, a term which refers to a type of homemade bass instrument made from a metal bucket used to clean pig intestines for chitterlings (a soul food dish associated with slavery). "Gut-bucket" blues songs are typically "low-down" and earthy, about rocky or steamy man-woman relationships, hard luck and hard times. Gut-bucket blues and the rowdy juke-joint venues where it was played, earned blues music an unsavory reputation; church-goers shunned it and some preachers railed against it.

Author Ed Morales has claimed

Audio samples of blues music

"Where Did You Sleep Last Night?" (file info) — play in browser (beta)
Performed by Leadbelly, a folk singer and guitarist; this Southern Appalachian song dates to the 1870s (see also "Where Did You Sleep Last Night?"'s own article)

"Cross Road Blues" (file info) — play in browser (beta)
Performed in 1937 by Robert Johnson, a Delta blues guitarist (see also "Cross Road Blues"'s own article)

"Po' Gal" (file info) — play in browser (beta)
East Coast blues, performed by Zora Neale Hurston in 1939

[[Media:|Caldonia]] ([[Image:|file info]]) — play in browser (beta)
Jump blues performed by Louis Jordan in 1945

"Back Door Man" (file info) — play in browser (beta)
Chicago blues performed by Howlin' Wolf in



Blind Willie Johnson straddled blues and spirituals

that Yoruba mythology played a part in early blues, citing Robert Johnson's "Cross Road Blues" as a "thinly veiled reference to Eleggua, the orisha in charge of the crossroads".^[16] However, many seminal blues artists such as Son House, or Skip James had in their repertoire several religious songs or spirituals. Reverend Gary Davis and Blind Willie Johnson are examples of artists often categorized as blues musicians for their music but whose lyrics clearly belongs to the spirituals.

Although the blues gained an association with misery and oppression, the blues could also be humorous and raunchy as well:

"Rebecca, Rebecca, get your big legs off of me,
Rebecca, Rebecca, get your big legs off of me,

It may be sending you baby, but it's worrying the hell out of me."

In particular, Hokum blues celebrated both comedic lyrical content and a boisterous, farcical performance style. Tampa Red's classic "Tight Like That" is a sly wordplay with the double meaning of being "tight" with someone coupled with a more salacious physical familiarity.

Lyrical content of music became slightly simpler in post war blues in which focus was often almost exclusively on singer's sexual worries. Many lyrical themes that frequently appeared in pre war blues such as economic depression, transportation, technology, horses, cows, devils, gambling, magic, floods and dry periods were mostly left out in post war blues.

Musical style

During the first decades of the twentieth century blues music was not clearly defined in terms of a chord progression. There were many blues in 8-bar form, such as "How Long Blues", "Trouble in Mind", and Big Bill Broonzy's "Key to the Highway". There are also 16 bar blues, as in Ray Charles's instrumental "Sweet 16 Bars", and in Herbie Hancock's "Watermelon Man". More idiosyncratic numbers of bars are also encountered occasionally, as with the 9 bar progression in Howlin' Wolf's "Sitting on top of the World". The basic twelve-bar lyric framework of a blues composition is reflected by a standard harmonic progression of twelve bars, in 4/4 or (rarely) 2/4 time. Slow blues are often played in 12/8 (4 beats per measure with 3 subdivisions per beat).

By the 1930s, twelve-bar blues became more standard. The blues chords associated to a twelve-bar blues are typically a set of three different chords played over a twelve-bar scheme:


I	I or IV	I	I
IV	IV	I	I
V	IV	I	I or V

where the Roman numbers refer to the degrees of the progression. That would mean, if played in the tonality of C, the chords would be as follows:

C	C or F	C	C
F	F	C	C
G	F	C	C or G

(When the IV chord is played in bar 2, the blues is called a "Quick-Change" blues). In this example, C is the tonic chord, F the subdominant. Note that much of the time, every chord is played in the dominant seventh (7th) form. Frequently, the last chord is the dominant (V or in this case G) turnaround making the transition to the beginning of the next progression.

1960

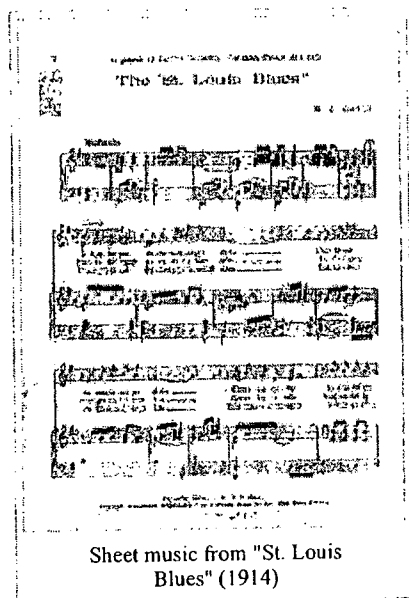
"Killing Floor" (file info) —  play in browser (beta)

Rock blues performed by Jimi Hendrix at the Monterey Pop Festival in 1967.

Problems playing the files? See media help.

The lyrics generally end on the last beat of the tenth bar or the first beat of the eleventh bar, and the final two bars are given to the instrumentalist as a break; the harmony of this two-bar break, the turnaround, can be extremely complex, sometimes consisting of single notes that defy analysis in terms of chords. The final beat, however, is almost always strongly grounded in the dominant seventh (V7), to provide tension for the next verse.

Image:Minor pentatonic blues scale on Aa.png
Minor pentatonic blues scale on A



Melodically, blues music is marked by the use of the flatted third, fifth and seventh (the so-called *blue* or *bent notes*) of the associated major scale.^[17] These scale tones can replace the natural scale tones or be added to the scale, as in the case of the minor pentatonic blues scale, where the flatted third replaces the natural third, the flatted seventh replaces the natural seventh and the flatted fifth is added in between the natural fourth and natural fifth. While the twelve-bar harmonic progression had been intermittently used for centuries, the revolutionary aspect of blues was the frequent use of the flatted third, flatted seventh, and even flatted fifth in the melody, together with *crushing*—playing directly adjacent notes at the same time, i.e., diminished second—and *sliding*—similar to using grace notes.^[18]

Whereas a classical musician will generally play a grace note distinctly, a blues singer or harmonica player will glissando, "crushing" the two notes and then releasing the grace note. In blues chord progressions, the tonic, subdominant and dominant chords are often played as dominant sevenths, the lowered seventh (minor seventh) being an important component of the blues scale. Blues is also occasionally played in a minor key. The scale differs little from the traditional minor, except for the occasional use of a flatted fifth in the tonic, often sang or played by the singer or lead instrument with the perfect fifth in the harmony.

- Janis Joplin's rendition of "Ball and Chain", accompanied by Big Brother and the Holding Company, provides an example of this technique.
- Minor-key blues is often structured in sixteen bars rather than twelve, in the style of gospel music, as in "St. James Infirmary Blues" and Trixie Smith's "My Man Rocks Me."
- Sometimes, a Dorian scale is used for minor-key blues, with its minor third and seventh but major sixth.

Blues shuffles reinforce the trance-like rhythm and call-and-response, and form a repetitive effect called a "groove". The simplest shuffles commonly used in many postwar electric blues, rock-and-rolls, or early bebops were a three-note riff on the bass strings of the guitar. When this riff was played over the bass and the drums, the groove "feel" is created. The walking bass is another device that helps to create a "groove". The last bar of the chord progression is usually accompanied by a turnaround that makes the transition to the beginning of the next progression.

Shuffle rhythm is often vocalized as "dow, da dow, da dow, da" or "dump, da dump, da dump, da"^[19] as it consists of uneven, or "swung", eighth notes. On a guitar this may be done as a simple steady bass or may add to that stepwise quarter note motion from the fifth to the sixth of the chord and back. An example is provided by the following tablature for the first four bars of a blues progression in E:^{[20][21]}

E7	A7	E7	E7
E -----	A -----	E -----	E -----
B -----	B -----	B -----	B -----
G -----	G -----	G -----	G -----
D -----	D -----	D -----	D -----
A 2--2-4--4-2--2-4--4	A 0--0-0--0-0--0-0--0	A 2--2-4--4-2--2-4--4	A 2--2-4--4-2--2-4--4
E 0--0-0--0-0--0-0--0	E -----	E 0--0-0--0-0--0-0--0	E 0--0-0--0-0--0-0--0

Blues in jazz is much different from blues in other types of music (such as Rock, R&B, Soul, Funk, and Blues in its own category). Jazz blues normally stays on the V chord through bars 9 and 10, emphasizing the dominant - tonic resolution over the subdominant - tonic structure of traditional blues. This final V-I cadence lends itself to many variations, the most basic of which is the ii-V-I progression in bars 9, 10 and 11. From that point, both the dominant approach (ii-V) and the resolution (I)

can be altered and "substituted" nearly endlessly, including, for instance, doing away with the I chord altogether (bars 9-12: ii | V | iii, iv | ii, V |) In this case, bars 11 and 12 function as an extended turn-around to the next chorus.

History of the different blues genres

Origins

Blues has evolved from an unaccompanied vocal music of poor black laborers into a wide variety of styles and subgenres, with regional variations across the United States and, later, Europe and Africa. The musical forms and styles that are now considered the "blues" as well as modern "country music" arose in the same regions during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1920s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by blacks for blacks and by whites for whites respectively.

At the time, there was no clear musical division between "blues" and "country," except for the race of the performer, and even that sometimes was documented incorrectly by record companies.^[22] Studies have situated the origin of "black" spiritual music inside enslaved peoples' exposure to their "masters" Hebridean-originated gospels. African-American economist and historian Thomas Sowell also notes that the southern, black, ex-slave population was acculturated to a considerable degree by and among their Scots-Irish "redneck" neighbours. However, the findings of Kubik and others also clearly attest to the essential Africanness of many essential aspects of blues expression.

The social and economic reasons for the appearance of the blues are not fully known.^[23] The first appearance of the blues is not well defined and is often dated between 1870 and 1900, a period that coincides with the emancipation of the enslaved people and the transition from slavery to sharecropping and small-scale agricultural production in the southern United States.

Several scholars characterize the early 1900s development of blues music as a move from group performances to a more individualized style. They argue that the development of the blues is associated with the newly acquired freedom of the enslaved people. According to Lawrence Levine,^[24] "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. Washington's teachings, and the rise of the blues." Levine states that "psychologically, socially, and economically, Negroes were being acculturated in a way that would have been impossible during slavery, and it is hardly surprising that their secular music reflected this as much as their religious music did."

Prewar blues

The American sheet music publishing industry produced a great deal of ragtime music. By 1912, the sheet music industry published three popular blues-like compositions, precipitating the Tin Pan Alley adoption of blues elements: "Baby Seals' Blues" by "Baby" F. Seals (arranged by Artie Matthews), "Dallas Blues" by Hart Wand and "Memphis Blues" by W. C. Handy.^[25]

Handy was a formally trained musician, composer and arranger who helped to popularize the blues by transcribing and orchestrating blues in an almost symphonic style, with bands and singers. He became a popular and prolific composer, and billed himself as the "Father of the Blues"; however, his compositions can be described as a fusion of blues with ragtime and jazz, a merger facilitated using the Cuban habanera rhythm that had long been a part of ragtime;^{[26][27]} Handy's signature work was the *St. Louis Blues*.

In the 1920s, the blues became a major element of African American and American popular music, reaching "white" audiences via Handy's arrangements and the classic female blues performers. The blues evolved from informal performances in bars to entertainment in theaters. Blues performances were organized by the Theater Owners Bookers Association in nightclubs such as the Cotton Club, and juke joints, such as the bars along Beale Street in Memphis. This evolution led to a notable diversification of the styles and to a clearer division between blues and jazz. Several record companies, such as the American Record Corporation, Okeh Records, and Paramount Records, began to record African American music.

As the recording industry grew, country blues performers like Charlie Patton, Blind Lemon Jefferson, Lonnie Johnson, Son House and Blind Blake became more popular in the African American community. Jefferson was one of the few country blues performers to record widely, and may have been the first to record the slide guitar style, in which a guitar is fretted with a knife blade or the sawed-off neck of a bottle. The slide guitar became an important part of the Delta blues.^[28] The first blues



Blind Blake was an influential blues singer and guitarist known as the "King of Ragtime Guitar".

recordings from the 1920s were in two categories: a traditional, rural country blues and more polished 'city' or urban blues.

Country blues performers often improvised, either without accompaniment or with only a banjo or guitar. There were many regional styles of country blues in the early 20th century. The (Mississippi) Delta blues was a rootsy sparse style with passionate vocals accompanied by slide guitar. Robert Johnson,^[29] who was little-recorded, combined elements of both urban and rural blues. Along with Robert Johnson, influential performers of this style were his predecessors Charley Patton and Son House. Singers such as Blind Willie McTell and Blind Boy Fuller performed in the southeastern "delicate and lyrical" Piedmont blues tradition, which used an elaborate fingerpicking guitar technique. Georgia also had an early slide tradition.^[30]

The lively Memphis blues style, which developed in the 1920s and 1930s around Memphis, Tennessee, was influenced by jug bands, such as the Memphis Jug Band or the Gus Cannon's Jug Stompers. Performers such as Frank Stokes, Sleepy John Estes, Robert Wilkins, Joe McCoy and Memphis Minnie used a variety of unusual instruments such as washboard, fiddle, kazoo or mandolin. Memphis Minnie was famous for her virtuoso guitar style. Pianist Memphis Slim began his career in Memphis, but his quite distinct style was smoother and contained some swing elements. Many blues musicians based in Memphis moved to Chicago in the late

1930s or early 1940s and became part of the urban blues movement which blended country music and electric blues.

City or urban blues styles were more codified and elaborate.^[31] Classic female urban or vaudeville blues singers were popular in the 1920s, among them Mamie Smith, Gertrude "Ma" Rainey, Bessie Smith, and Victoria Spivey. Mamie Smith, more a vaudeville performer than a blues artist, was the first African-American to record a blues in 1920; her "Crazy Blues" sold 75,000 copies in its first month.^[32]

Ma Rainey, called the "Mother of Blues", and Bessie Smith sang "... each song around centre tones, perhaps in order to project her voice more easily to the back of a room." Smith would "...sing a song in an unusual key, and her artistry in bending and stretching notes with her beautiful, powerful contralto to accommodate her own interpretation was unsurpassed".^[33] Urban male performers included popular black musicians of the era, such Tampa Red, Big Bill Broonzy and Leroy Carr. Before WWII, Tampa Red was sometimes referred to as "The Guitar Wizard." Carr made the then-unusual choice of accompanying himself on the piano.^[34]



Bessie Smith was a very famous early blues singer.



A typical boogie-woogie bassline

Boogie-woogie was another important style of 1930s and early 1940s urban blues. While the style is often associated with solo piano, boogie-woogie was also used to accompany

singers and, as a solo part, in bands and small combos. Boogie-Woogie style was characterized by a regular bass figure, an ostinato or riff and shifts of level in the left hand, elaborating each chord and trills and decorations in the right hand. Boogie-woogie was pioneered by the Chicago-based Jimmy Yancey and the Boogie-Woogie Trio (Albert Ammons, Pete Johnson and Meade Lux Lewis). Chicago boogie-woogie

performers included Clarence "Pine Top" Smith and Earl Hines, who "linked the propulsive left-hand rhythms of the ragtime pianists with melodic figures similar to those of Armstrong's trumpet in the right hand".^[35]

In the 1940s, the jump blues style developed. Jump blues is influenced by big band music and uses saxophone or other brass instruments and the guitar in the rhythm section to create a jazzy, up-tempo sound with declamatory vocals. Jump blues tunes by Louis Jordan and Big Joe Turner, based in Kansas City, Missouri, influenced the development of later styles such as rock and roll and rhythm and blues.^[36] The smooth Louisiana style of Professor Longhair and, more recently, Dr. John blends classic rhythm and blues with blues styles.

Early postwar blues



Muddy Waters at a young age.

After World War II and in the 1950s, as African Americans moved to the Northern cities, new styles of electric blues music became popular in cities such as Chicago, Detroit and St. Louis. Electric blues used amplified electric guitars, electric bass, drums, and harmonica. Chicago became a center for electric blues in the early 1950s.

Chicago blues is influenced to a large extent by the Mississippi blues style, because many performers had migrated from the Mississippi region. Howlin' Wolf, Muddy Waters, Willie Dixon, and Jimmy Reed were all born in Mississippi and moved to Chicago during the Great Migration. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, and a rhythm section of bass and drums. J. T. Brown who played in Elmore James' or J. B. Lenoir's bands, also used saxophones, but these were used more as 'backing' or rhythmic support than as solo instruments.

Little Walter and Sonny Boy Williamson (Rice Miller) are well known harmonica (called "harp" by blues musicians) players of the early Chicago blues scene. Other harp players such as Big Walter Horton were also influential. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. B. B. King and Freddie King (no relation), who did not use slide guitar, were influential guitarists of the Electric blues style, even though they weren't from Chicago. Howlin'

Wolf and Muddy Waters were known for their deep, 'gravelly' voices.

Bassist and composer Willie Dixon played a major role on the Chicago blues scene. He composed and wrote many standard blues songs of the period, such as "Hoochie Coochie Man", "I Just Want to Make Love to You" (both penned for Muddy Waters) and, "Wang Dang Doodle" and "Back Door Man" for Howlin' Wolf. Most artists of the Chicago blues style recorded for the Chicago-based Chess Records label. Other prominent blues labels of this era included J.O.B. Records and Vee-Jay Records.

In the 1950s, blues had a huge influence on mainstream American popular music and in particular on the development of rockabilly. While popular musicians like Bo Diddley and Chuck Berry were influenced by the Chicago blues, their enthusiastic playing styles departed from the melancholy aspects of blues. Diddley and Berry's approach to performance was one of the factors that influenced the transition from the blues to rock 'n' roll. Elvis Presley and Bill Haley were more influenced by the jump blues and boogie-woogie styles. They popularized rock and roll within the white segment of the population. Chicago blues also influenced Louisiana's zydeco music, with Clifton Chenier using blues accents. Zydeco musicians used electric solo guitar and cajun arrangements of blues standards.

Other blues artists, such as T-Bone Walker, Michael Walton and John Lee Hooker, had influences not directly related to the Chicago style. Dallas-born T-Bone Walker is often associated with the California blues style, which is smoother than Chicago blues and is a transition between the Chicago blues, the jump blues and swing with some jazz-guitar influence. John Lee Hooker's blues is more "personal", based on Hooker's deep rough voice accompanied by a single electric guitar. Though not directly influenced by boogie woogie, his "groovy" style is sometimes called "guitar boogie". His first hit "Boogie Chillen" reached #1 on the R&B charts in 1949.^[37]

By the late 1950s, the swamp blues genre developed near Baton Rouge, with performers such as Slim Harpo, Sam Myers and Jerry McCain. Swamp blues has a slower pace and a simpler use of the harmonica than the Chicago blues style performers such as Little Walter or Muddy Waters. Songs from this genre include "Scratch my Back", "She's Tough" and "King Bee".

Blues in the 1960s and 1970s

By the beginning of the 1960s, genres influenced by African American music such as rock and roll and soul were part of mainstream popular music. White performers had brought African-American music to new audiences, both within the US and abroad. In the UK, bands emulated US blues legends, and UK blues-rock-based bands had an influential role throughout the 1960s.

Blues performers such as John Lee Hooker and Muddy Waters continued to perform to enthusiastic audiences, inspiring new artists steeped in traditional blues, such as New York-born Taj Mahal. John Lee Hooker blended his blues style with rock elements and playing with younger white musicians, creating a musical style that can be heard on the 1971 album *Endless*

Boogie. B.B. King's virtuoso guitar technique earned him the eponymous title "king of the blues". In contrast to the Chicago style, King's band used strong brass support from a saxophone, trumpet, and trombone, instead of using slide guitar or harp. Tennessee-born Bobby "Blue" Bland, like B.B. King, also straddled the blues and R&B genres.

The music of the Civil Rights and Free Speech movements in the US prompted a resurgence of interest in American roots music and early African American music. Music festivals such as the Newport Folk Festival brought traditional blues to a new audience, which helped to revive interest in prewar acoustic blues and performers such as Son House, Mississippi John Hurt, Skip James, and Reverend Gary Davis. Many compilations of classic prewar blues were republished by the Yazoo Records company. J.B. Lenoir from the Chicago blues movement in the 1950s recorded several LPs using acoustic guitar, sometimes accompanied by Willie Dixon on the acoustic bass or drums. His songs commented on political issues such as racism or Vietnam War issues, which was unusual for this period. His *Alabama blues* recording had a song that stated:

I never will go back to Alabama, that is not the place for me (2x)
You know they killed my sister and my brother,
and the whole world let them peoples go down there free



Blues legend B.B. King with his guitar, "Lucille"



John Mayall & the Bluesbreakers with Eric Clapton album cover

White audiences' interest in the blues during the 1960s increased due to the Chicago-based Paul Butterfield Blues Band and the British blues movement. The style of British blues developed in the UK, when bands such as Fleetwood Mac, John Mayall & the Bluesbreakers, The Rolling Stones, The Yardbirds, and Cream performed classic blues songs from the Delta or Chicago blues traditions.

The British blues musicians of the early 1960s inspired a number of American blues-rock fusion performers, including Canned Heat, Janis Joplin, Johnny Winter, The J. Geils Band, Ry Cooder. Many of Led Zeppelin's earlier hits were renditions of traditional blues songs. One blues-rock performer, Jimi Hendrix, was a rarity in his field at the time: a black man who played psychedelic rock. Hendrix was a skilled guitarist, and a pioneer in the innovative use of distortion and feedback in his music. [38] Through these artists and others, blues music influenced the development of rock music.

In the late 1960s, the West Side style blues emerged in Chicago with Magic Sam, Magic Slim and Otis Rush. West Side style has strong rhythmic support from a rhythm guitar, bass electric guitar, and drums. Albert King, Buddy Guy, and Luther Allison had a West Side style that was dominated by amplified electric lead guitar.

Blues from the 1980s to the present

Since the 1980s, there has been a resurgence of interest in the blues among a certain part of the African-American population, particularly around Jackson, MS and other deep South regions. Often termed "soul blues" or "Southern Soul," the music at the heart of this movement was given new life by the unexpected success of two particular recordings on the Jackson-based Malaco label: Z. Z. Hill's *Down Home Blues* (1982) and Little Milton's *The Blues is Alright* (1984). Contemporary African-American performers who work this vein of the blues include Bobby Rush, Denise LaSalle, Sir Charles Jones, Bettye LaVette, Marvin Sease, Peggy Scott-Adams, Billy "Soul" Bonds, T.K. Soul, Mel Walters, and Willie Clayton. The American Blues Radio Network, founded by Rip Daniels, a black Mississippian, features soul blues on its playlists and radio personalities such as Duane "DDT" Tanner and Nikki deMarks.



Magic Sam's West Side Soul album cover

Since the 1980s, blues has also continued in both traditional and new forms. The Texas rock-blues style emerged which used guitars in both solo and rhythm roles. In



Texas blues guitarist, Stevie Ray Vaughan

contrast with the West Side blues, the Texas style is strongly influenced by the British rock-blues movement. Major artists of the Texas style are Stevie Ray Vaughan, The Fabulous Thunderbirds and ZZ Top. In 1982, the album *Strong Persuader* revealed Robert Cray as a major blues artist. 1989 saw a revival of John Lee Hooker's popularity with the album *The Healer*. Eric Clapton, known for his performances with the Blues Breakers and Cream, made a comeback in the 1990s with his album *Unplugged*, in which he played some standard blues numbers on acoustic guitar.

In the 1980s and 1990s, blues publications such as *Living Blues* and *Blues Revue* began to be distributed, major cities began forming blues societies, outdoor blues festivals became more common, and^[39] more nightclubs and venues for blues emerged.^[40]

In the 1990s, blues performers explored a range of musical genres, as can be seen, for example, from the broad array of nominees of the yearly Blues Music Awards, previously named W. C. Handy Awards^[41] or of the Grammy Awards for Best Contemporary and Traditional Blues Album. Contemporary blues music is

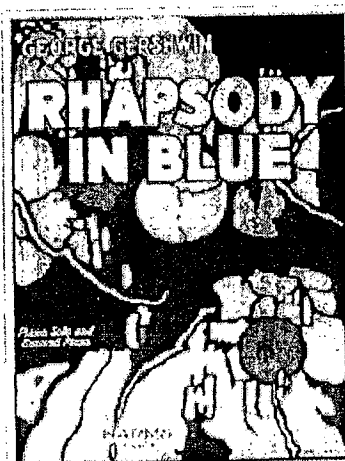
nurtured by several blues labels such as: Alligator Records, Blind Pig Records, Ruf Records, Chess Records (MCA), Delmark Records, Delta Groove Music, NorthernBlues Music, and Vanguard Records (Artemis Records). Some labels are famous for their rediscovering and remastering of blues rarities such as Arhoolie Records, Smithsonian Folkways Recordings (heir of Folkways Records), Yazoo Records (Shanachie Records) and Document Records.^[42]

Young blues artists today are exploring all aspects of the blues, from classic delta to more rock-oriented blues, artists born after 1970 like Sean Costello, Shemekia Copeland, Jonny Lang, Corey Harris, John Mayer, Susan Tedeschi, and North Mississippi Allstars developing their own styles.^[43]



John Mayer (center), with John Frusciante (right) and Derek Trucks (left), on the cover of *Rolling Stone* 1020 (February 2007)

Musical impact



Cover of the original sheet music of the two piano version of *Rhapsody in Blue*.

Blues musical styles, forms (12-bar blues), melodies, and the blues scale have influenced many other genres of music, such as rock and roll, jazz, and popular music. Prominent jazz, folk or rock performers, such as Louis Armstrong, Duke Ellington, Miles Davis, Bob Dylan and the White Stripes have performed significant blues recordings. The blues scale is often used in popular songs like Harold Arlen's "Blues in the Night", blues ballads like "Since I Fell for You" and "Please Send Me Someone to Love", and even in orchestral works such as George Gershwin's "Rhapsody in Blue" and "Concerto in F".

The blues scale is ubiquitous in modern popular music and informs many modal frames, especially the ladder of thirds used in rock music (e.g., in "A Hard Day's Night"). Blues forms are used in the theme to the televised *Batman*, teen idol Fabian's hit, "Turn Me Loose", country music star Jimmie Rodgers' music, and guitarist/vocalist Tracy Chapman's hit "Give Me One Reason".

As with nearly all forms of popular music a genre of dance grew from the music. Like the music it was a blend of African Aesthetics with a Western European framework. There are as many types of Blues dance as there are styles of Blues music, and they each maintain at their core the same defining elements of Blues music translated into three dimensional movement.

R&B music can be traced back to spirituals and blues. Musically, spirituals were a descendant of New England choral

traditions, and in particular of Isaac Watts's hymns, mixed with African rhythms and call-and-response forms. Spirituals or religious chants in the African-American community are much better documented than the "low-down" blues. Spiritual singing developed because African-American communities could gather for mass or worship gatherings, which were called camp meetings.

Early country bluesmen such as Skip James, Charley Patton, Georgia Tom Dorsey played country and urban blues and had influences from spiritual singing. Dorsey helped to popularize Gospel music. Gospel music developed in the 1930s, with the Golden Gate Quartet. In the 1950s, soul music by Sam Cooke, Ray Charles and James Brown used gospel and blues music elements. In the 1960s and 1970s, gospel and blues were these merged in soul blues music. Funk music of the 1970s was influenced by soul; funk can be seen as an antecedent of hip-hop and contemporary R&B.

Before World War II, the boundaries between blues and jazz were less clear. Usually jazz had harmonic structures stemming from brass bands, whereas blues had blues forms such as the 12-bar blues. However, the jump blues of the 1940s mixed both styles. After WWII, blues had a substantial influence on jazz. Bebop classics, such as Charlie Parker's "Now's the Time", used the blues form with the pentatonic scale and blue notes.

Bebop marked a major shift in the role of jazz, from a popular style of music for dancing, to a "high-art," less-accessible, cerebral "musician's music". The audience for both blues and jazz split, and the border between blues and jazz became the more defined. Artists straddling the boundary between jazz and blues are categorized into the jazz-blues sub-genre.

The blues' twelve-bar structure and the blues scale was a major influence on rock-and-roll music. Rock-and-roll has been called "blues with a back beat". Carl Perkins called rockabilly "blues with a country beat". Rockabillyies were also said to be twelve-bar blues played with a bluegrass beat. Elvis Presley's "Hound Dog", with its unmodified twelve-bar structure (in both harmony and lyrics) and a melody centered on flatted third of the tonic (and flatted seventh of the subdominant), is a blues song transformed into a rock-and-roll song.

Many early rock-and-roll songs are based on blues: "That's All Right Mama", "Johnny B. Goode", "Blue Suede Shoes", "Whole Lotta' Shakin' Going On", "Shake, Rattle, and Roll", and "Long Tall Sally". The early African American rock musicians retained the sexual themes and innuendos of blues music: "Got a gal named Sue, knows just what to do" ("Tutti Frutti", Little Richard) or "See the girl with the red dress on, She can do the Birdland all night long" ("What'd I Say", Ray Charles). Even the subject matter of "Hound Dog" contains well-hidden sexual double entendres.

More sanitized early "white" rock borrowed the structure and harmonics of blues, although there was less harmonic creativity and sexual frankness (e.g., Bill Haley's "Rock Around the Clock"). Many white musicians who performed black songs changed the words; Pat Boone's performance of "Tutti Frutti" changed the original lyrics ("Tutti frutti, loose booty . . . a wop bop a lu bop, a good Goddamn") to a tamer version.

Social impact

Like jazz, rock and roll, heavy metal, hip hop music, and pop music, blues has been accused of being the "devil's music" and of inciting violence and other poor behavior.

[44] In the early 20th century, the blues was considered disreputable, especially as white audiences began listening to the blues during the 1920s.[45] In the early twentieth century, W.C. Handy was the first to make the blues more respectable to non-black Americans.

Now blues is a major component of the African American and American cultural heritage in general. This status is not only mirrored in scholar studies in the field^[46] but also in main stream movies such as *Sounder* (1972), *the Blues Brothers* (1980 and 1998), and *Crossroads* (1986). The *Blues Brothers* movies, which mix up almost all kinds of music related to blues such as R&B or Zydeco, have had a major impact on the image of blues music (even though the music in the more famous first film is mostly rhythm and blues).

They promoted the standard traditional blues "Sweet Home Chicago" to the unofficial status of Chicago's city anthem. More



Duke Ellington straddled the big band and bebop genres. Though Ellington was a jazz artist, he used the blues form extensively.

recently, in 2003, Martin Scorsese made significant efforts to promote the blues to a larger audience. He asked several famous directors such as Clint Eastwood and Wim Wenders to participate in a series of films called *The Blues*.^[47] He also participated in the rendition of compilations of major blues artists in a series of high quality CDs.

See also: *List of films based on blues music*

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The Blues Brothers: Dan Aykroyd (left) and John Belushi.

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Notes

1. ^ The "Trésor de la Langue Française informatisé" provides this etymology to the word blues and George Colman's farce as the first appearance of this term in the English language, see <http://atilf.atilf.fr/dendien/scripts/fast.exe?mot=blues>
2. ^ Davis, Francis. *The History of the Blues*. New York: Hyperion, 1995.
3. ^ Eric Partridge, *A Dictionary of Slang and Unconventional English*, 2002, Routledge (UK), ISBN 0-415-29189-5
4. ^ Tony Bolden, *Afro-Blue: Improvisations in African American Poetry and Culture*, 2004, University of Illinois Press, ISBN 0-252-02874-0
5. ^ Southern, pg. 333
6. ^ Garofalo, pg. 44
7. ^ Ferris, pg. 229
8. ^ Morales, pg 276 Morales attributes this claim to John Storm Roberts in *Black Music of Two Worlds*, beginning his discussion with a quote from Roberts *There does not seem to be the same African quality in blues forms as there clearly is in much Caribbean music*.
9. ^ SFGate
10. ^ Gerhard Kubik is ethnomusicology professor at the University of Mainz in Germany. He wrote a comprehensive book on Africa's connection to blues music (*Africa and the Blues*).^[1]
11. ^ Garofalo, pg. 44 *Gradually, instrumental and harmonic accompaniment were added, reflecting increasing cross-cultural contact*. Garofalo cites other authors that also mention the "Ethiopian airs" and "Negro spirituals".
12. ^ Schuller, cited in Garofalo, pg. 27
13. ^ Garofalo, pgs. 46-47
14. ^ Ferris, pg. 230
15. ^ Ewen, pgs. 142-143
16. ^ Morales, pg. 277
17. ^ Ewen, pg. 143
18. ^ Grace notes were common in the Baroque and Classical periods, but they acted as ornamentation rather than as part of the

- harmonic structure. Mozart's *Piano Concerto No. 21* has a flatted fifth in the dominant. However, this was a technique for building tension for resolution into the perfect fifth, while a blues melody uses the flatted fifth as part of the scale.
19. ^ David Hamburger, *Acoustic Guitar Slide Basics*, 2001, ISBN 1-890490-38-5.
 20. ^ Lesson 72: Basic Blues Shuffle by Jim Burger. Retrieved on November 25, 2005.
 21. ^ Wilbur M. Savidge, Randy L. Vradenburg, *Everything About Playing the Blues*, 2002, Music Sales Distributed, ISBN 1-884848-09-5, pg. 35
 22. ^ Garofalo, pgs. 44-47 *As marketing categories, designations like race and hillbilly intentionally separated artists along racial lines and conveyed the impression that their music came from mutually exclusive sources. Nothing could have been further from the truth... In cultural terms, blues and country were more equal than they were separate.* Garofalo claims that artists were sometimes listed in the wrong racial category in record company catalogues.
 23. ^ Philip V. Bohlman, "Immigrant, folk, and regional music in the twentieth century", in *The Cambridge History of American Music*, ed. David Nicholls, 1999, Cambridge University Press, ISBN 0-521-45429-8, pg. 285
 24. ^ Lawrence W. Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*, Oxford University Press, 1977, ISBN 0-19-502374-9, pg. 223
 25. ^ Garofalo, pg. 27; Garofalo cites Barlow in *Handy's sudden success demonstrated [the] commercial potential of [the blues], which in turn made the genre attractive to the Tin Pan Alley acks, who wasted little time in turning out a deluge of imitations.* {parentheticals in Garofalo)
 26. ^ Garofalo, pg. 27
 27. ^ Morales, pg. 277
 28. ^ Clarke, pg. 138
 29. ^ Clarke, pg. 141
 30. ^ Clarke, pg. 139
 31. ^ Garofalo, pg. 47
 32. ^ Hawkeye Herman, General background on African American Music, Blues Foundation, Essays: What is the blues? <http://www.blues.org/blues/essays.php4?id=3>
 33. ^ Clarke, pg. 137
 34. ^ Clarke, pg. 138
 35. ^ Garofalo, pg. 47
 36. ^ Garofalo, pg. 76
 37. ^ Lars Bjorn, *Before Motown*, 2001, University of Michigan Press, ISBN 0-472-06765-6, pg. 175
 38. ^ Garofalo, pgs. 224-225
 39. ^ A directory of the most significant blues festivals can be found at <http://blues.about.com/od/bluesfestivals/>
 40. ^ A list of important blues venues in the U.S. can be found at <http://blues.about.com/cs/venues/>
 41. ^ Blues Music Awards information. Retrieved on November 25, 2005.
 42. ^ A complete directory of contemporary blues labels can be found at <http://blues.about.com/cs/recordlabels/>
 43. ^ Blues Babies.741.com
 44. ^ SFGate
 45. ^ Garofalo, pg. 27
 46. ^ Research centers for American music. Retrieved on December 6, 2005.
 47. ^ *"The Blues" (2003) (mini)* at the Internet Movie Database

See also

- Blues Hall of Fame
- Blues in New Zealand
- Blues Matters
- Blues standard
- Canadian blues
- Mississippi Blues Trail
- List of blues musicians
- List of British blues musicians
- All Music Guide to the Blues

External links

- Magazines:
 - Big City Blues Magazine
 - Blues Matters - UK Blues Magazine
 - Blues In Britain Magazine
 - Blues Revue Magazine
 - Blues & Rhythm Magazine
 - Living Blues Magazine
 - Bad Dog Blues Radio Show
 - Internet guide to the blues

- Blues Foundation
- Music from Florida Folklife Collection, available free for public use from the State Archives of Florida
- The Music in Poetry — Smithsonian Institution lesson plan on the blues, for teachers
- The Delta Blues Museum
- "The Blues", documentary by Martin Scorsese, aired on PBS.

American roots music

African American music | Appalachian/old-time | **Blues** (Ragtime) | Cajun music | Country (Honky tonk and Bluegrass) | Folk music revival (1950s/60s) | Jazz (Dixieland) | Native American | Spirituals and Gospel | Swamp pop | Tejano | Zydeco

Blues | Blues genres

Jug band - Classic female blues - Country blues - Delta blues - Electric blues - Jump blues - Piano blues - Fife and drum blues

Jazz blues - Blues-rock - Soul blues- Punk blues

British blues - Chicago blues - Detroit blues - Kansas City blues - Louisiana blues - Memphis blues - Piedmont blues - St. Louis blues - Swamp blues - Texas blues - West Coast blues

Musicians

Retrieved from "<http://en.wikipedia.org/wiki/Blues>"

Categories: Articles with unsourced statements since February 2007 | All articles with unsourced statements | African American art | African American culture | American styles of music | Blues | Radio formats

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rocaille /rə(ʊ)'kɑː/ ● n. an 18th-century artistic or architectural style of decoration characterized by elaborate ornamentation with pebbles and shells.

— ORIGIN Fr., from *roc* 'rock'.

rocambole /rɒk(ə)'mbəʊl/ ● n. a plant that is closely related to garlic and is sometimes used as a flavouring. [*Allium scorodoprasum*.]

— ORIGIN C17: from Fr., from Ger. *Rockenbolle*.

ROCE ● abbrev. Finance return on capital employed.

Roche limit /rəʃ/ ● n. Astronomy the distance within which the gravitational field of a large body is strong enough to prevent any smaller body from being held together by gravity.

— ORIGIN C19: named after the Fr. mathematician Edouard Albert Roche.

roche moutonnée /rɒʃ mu:'tɒneɪ/ ● n. (pl. **roches moutonnées** pronunc. same) Geology a small bare outcrop of rock shaped by glacial erosion, with one side smooth and gently sloping and the other steep, rough, and irregular.

— ORIGIN C19: Fr., lit. 'fleecy rock'.

rochet /rɒʃɪt/ ● n. Christian Church a vestment resembling a surplice, worn chiefly by bishops and abbots.

— ORIGIN ME: from OFr., a dimin. from a Gmc base shared by Ger. *Rock* 'coal'.

rock¹ ● n. 1 the hard mineral material of the earth's crust, exposed on the surface or underlying the soil. > a mass of this projecting out of the ground or water. > (the **Rock**) Gibraltar > a boulder. > N. Amer. a stone of any size. 2 Geology any natural material with a distinctive mineral composition. 3 Brit. a kind of hard confectionery in the form of cylindrical peppermint-flavoured sticks. 4 informal a diamond or other precious stone. 5 informal a small piece of crack cocaine. 6 (rocks) vulgar slang a man's testicles.

— PHRASES **between a rock and a hard place** informal faced with two equally difficult alternatives. **get one's rocks off** vulgar slang have an orgasm. **on the rocks** informal 1 experiencing difficulties and likely to fail. 2 (of a drink) served undiluted and with ice cubes.

— DERIVATIVES **rockless** adj. **rock-like** adj.

— ORIGIN ME: from OFr. *rocque*, from med. L. *rocca*.

rock² ● v. 1 move gently to and fro or from side to side. > shake, especially because of an earthquake or explosion. 2 cause great shock or distress to. 3 informal dance to or play rock music. 4 informal have an atmosphere of excitement or much social activity. ● n. 1 (also **rock music**) a form of popular music derived from rock and roll and pop music but characterized by a more serious approach. > rock and roll. 2 a rocking movement.

— ORIGIN OE *roccian*, prob. from a Gmc base meaning 'remove, move'.

rockabilly ● n. a type of popular music, originating in the south-eastern US, combining elements of rock and roll and country music.

— ORIGIN 1950s: blend of **ROCK AND ROLL** and **HILLBILLY**.

rock and roll (also **rock 'n' roll**) ● n. a type of popular dance music originating in the 1950s from an amalgamation of rhythm and blues and country music and characterized by a heavy beat and simple melodies.

— DERIVATIVES **rock and roller** n.

rock bass ● n. a red-eyed North American sunfish of rocky streams. [*Ambloplites rupestris*.]

rock-bottom ● adj. at the lowest possible level. ● n. (rock bottom) the lowest possible level.

rock-bound ● adj. (of a coast or shore) rocky and inaccessible.

rockburst ● n. a sudden, violent rupture or collapse of highly stressed rock in a mine.

rock cake ● n. chiefly Brit. a small currant cake with a hard rough surface.

rock candy ● n. N. Amer. a kind of hard confectionery typically made of masses of crystallized sugar.

rock climbing ● n. the sport or pastime of climbing rock faces, especially with the aid of ropes and special equipment.

— DERIVATIVES **rock climber** n. **rock climber** n.

rock cress ● n. another term for **ARABIS**.

rock crystal ● n. transparent quartz, typically in the form of colourless hexagonal crystals.

rock dove ● n. a mainly blue-grey pigeon of coastal and inland cliffs, the ancestor of domestic and feral pigeons. [*Columba livia*.]

rocker ● n. 1 a person who performs, dances to, or enjoys rock music. > a rock song. > Brit. a young person, especially in the 1960s, belonging to a subculture characterized by leather clothing, riding motorcycles, and a liking for rock music. 2 a rocking chair. 3 a curved bar or similar support on which something such as a chair can rock. > a rocking device forming part of a mechanism. 4 the amount of curvature in the longitudinal contour of a boat or surfboard.

— PHRASES **off one's rocker** informal mad.

rocker switch ● n. an electrical on/off switch incorporating a spring loaded rocker.

rockery ● n. (pl. -ies) a heaped arrangement of rocks with soil between them, planted with rock plants.

rocket¹ ● n. 1 a cylindrical projectile that can be propelled to a great height or distance by the combustion of its contents. > a missile or spacecraft propelled by an engine providing thrust on the same principle. 2 Brit. informal a severe reprimand. ● v. (rocketed, rocketing) 1 (of an amount, price, etc.) increase very rapidly and suddenly. 2 move or progress very rapidly. 3 attack with rocket-propelled missiles.

— ORIGIN C17: from Fr. *roquette*, from Ital. *rochetto*, dimin. of *rocca* 'distaff (for spinning)', with ref. to its cylindrical shape.

rocket² ● n. an edible Mediterranean plant of the cabbage family, eaten in salads. [*Eruca vesicaria subsp. sativa*.] > used in names of other fast-growing plants of this family, e.g. **sweet rocket**.

— ORIGIN C15: from Fr. *roquette*, from Ital. *ruchetta*, dimin. of *ruca*, from L. *eruca* 'downy-stemmed plant'.

rocketeer ● n. a person who designs or operates space rockets.

rocketry ● n. the branch of science and technology concerned with rockets.

rocket scientist ● n. [usu. with neg.] informal, chiefly N. Amer. very intelligent person.

rock face ● n. a bare vertical surface of natural rock.

rockfall ● n. a descent of loose rocks. > a mass of fallen rock.

rockfish ● n. (pl. same or -fishes) a marine fish of the scorpionfish family with a laterally compressed body. [Genus *Sebastes*; numerous species.]

rock flour ● n. finely powdered rock formed by glacial other erosion.

rock garden ● n. a rockery > a garden in which rocks are the chief feature.

rockhopper ● n. a small penguin with a yellowish-brown breeding on subantarctic coastal cliffs. [*Eudyptes chrysocome*.]

rockhound ● n. informal, chiefly N. Amer. a geologist or amateur collector of mineral specimens.

— DERIVATIVES **rockhounding** n.

rocking chair ● n. a chair mounted on rockers or springs.

rocking horse ● n. a model of a horse mounted on rockers or springs for a child to ride on.

rocking stone ● n. a boulder poised in such a way that it can be easily rocked.

rockling ● n. a slender marine fish of the cod family, typically occurring in shallow water or tidal pools. [*Ciliata* and *Rhinomenus*; several species.]

rock 'n' roll ● n. variant spelling of **ROCK AND ROLL**.

rock pigeon ● n. another term for **ROCK DOVE**.

rock pipit ● n. a dark-coloured pipit frequenting shores in NW Europe. [*Anthus petrosus*.]

rock plant ● n. a plant that grows on or among rocks.

rock pool ● n. a pool of water among rocks, especially along a shoreline.

rock rabbit ● n. another term for **PIKA**.

rock-ribbed ● adj. N. Amer. uncompromising, with respect to political allegiance.

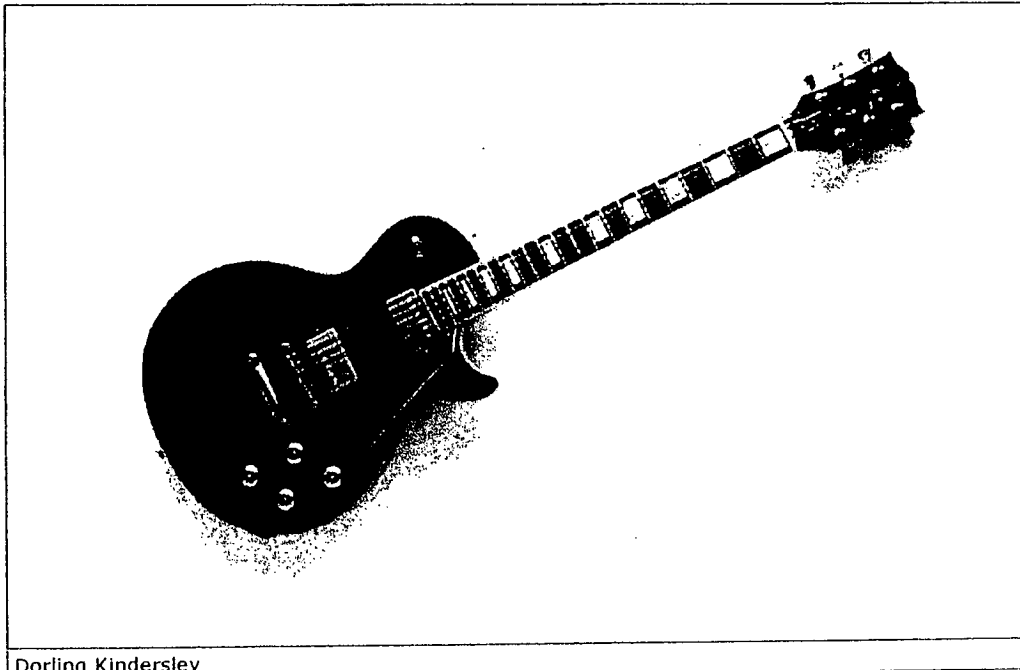
rock rose ● n. a herbaceous or shrubby plant with like flowers, native to temperate and warm regions.

CONSONANTS b but | d dog | f few | g gel | h he | j yes | k cat | l leg | m man | n no | p

Rock Music

I INTRODUCTION

Rock Music, group of related music styles that have dominated popular music in the West since about 1955. Rock music began in the United States, but it has influenced and in turn been shaped by a broad field of cultures and musical traditions, including gospel music, the blues, country-and-western music, classical music (see Music, Western), folk music, electronic music, and the popular music of Asia, Africa, and Latin America (see Worldbeat). In addition to its use as a broad designation, the term *rock music* commonly refers to music styles after 1959 predominantly influenced by white musicians. Other major rock-music styles include rock and roll (also known as rock 'n' roll), the first genre of the music; and rhythm-and-blues music (R&B), influenced mainly by black American musicians. Each of these major genres encompasses a variety of substyles, such as heavy metal, punk, alternative, and grunge. While innovations in rock music have often occurred in regional centers—such as New York City, Kingston, Jamaica, and Liverpool, England—the influence of rock music is now felt worldwide.

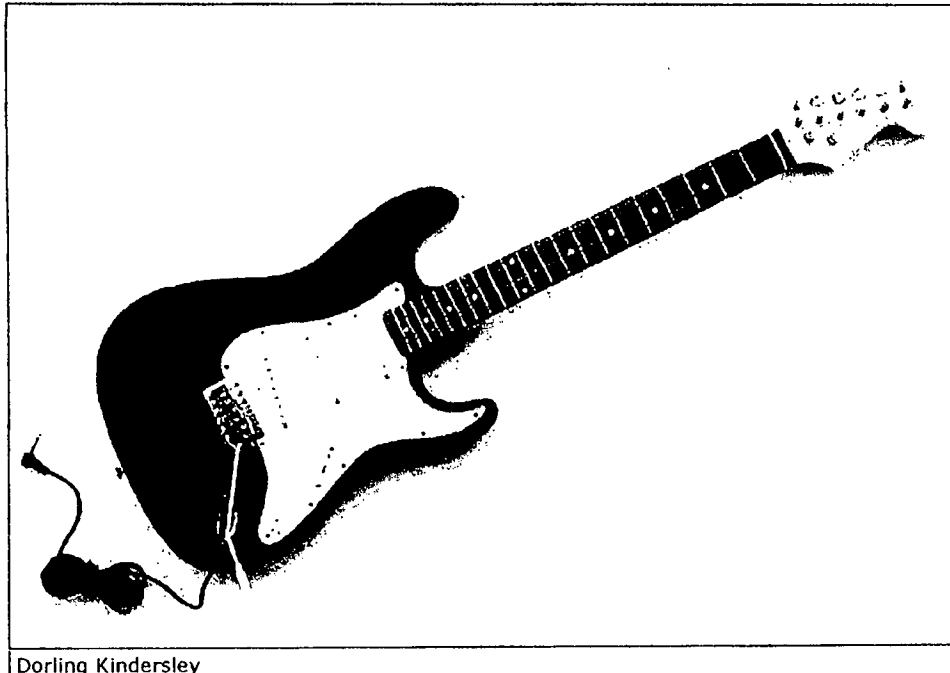


Dorling Kindersley

Les Paul Custom Guitar

This solid body electric guitar was made by the Gibson company in collaboration with the musician Les Paul. It was designed to compete with the Fender electric guitar and has been a very popular instrument ever since its beginnings in the mid-1950s.

II MUSICAL ELEMENTS



Dorling Kindersley

Solid-Body Electric Guitar

This solid-body electric guitar is a Stratocaster, made by the Fender company. Unlike acoustic guitars, the electric versions create sound by converting the vibrations from the strings into electronic impulses. The Stratocaster was first made in the mid-1950s and has changed little since that time. It is very popular with rock-and-roll musicians.

The central musical instrument in most kinds of rock music is the electric guitar. Important figures in the history of this instrument include jazz musician Charlie Christian, who in the late 1930s was one of the first to play the amplified guitar as a solo instrument; Aaron Thibeaux "T-Bone" Walker, the first blues musician to record with an amplified guitar (1942); Leo Fender, who in 1948 introduced the first mass-produced solid-body electric guitar; and Les Paul, who popularized the instrument in the early 1950s with a series of technologically innovative recordings. Rock-and-roll guitarist Chuck Berry established a style of playing in the late 1950s that remains a great influence on rock music. Beginning in the late 1960s a new generation of rock guitarists, including Jimi Hendrix, Eric Clapton, and Carlos Santana, experimented with amplification, *feedback* (a type of electronic sound distortion), and various electronic devices, extending the musical potential of the instrument.

Other instruments commonly used in rock music include the electric bass guitar (introduced by Fender in 1951); keyboard instruments such as the electric piano, organ, and synthesizer; and the drum set, an African American innovation that came into rock music from jazz and R&B music. Instruments that play important roles in certain rock-music genres include the saxophone—prominent in jazz-rock and soul music—and a wide assortment of traditional instruments used in worldbeat music. The microphone also functions as a musical instrument for many rock singers, who rely upon the amplification and various effects (such as echo) obtainable through electronic means.



THE BETTMANN ARCHIVE/UPI

Chuck Berry

American singer and guitarist Chuck Berry is regarded as one of the most influential musicians in the history of popular music. Beginning in the 1950s he won fame for the complexity of his guitar playing and the energy of his live performances. Many of his songs are considered rock-and-roll classics, including "Roll Over Beethoven" (1956) and "Johnny B. Goode" (1958).

Rock music also shares more complex technical aspects. Most rock music is based on the same harmonies as Western music, especially the chords known as tonic, subdominant, and dominant (see Harmony: *Functional Chord Names*). The chord progression (series of chords) known as the 12-bar blues is based on these chords and has figured prominently in certain styles, especially rock and roll, soul music, and southern rock. Other common harmonic devices include the use of a *drone*, or pedal point (a single pitch sustained through a progression of chords), and the parallel movement of chords, derived from a technique on the electric guitar known as bar-chording. Many elements of African American music have been a continuing source of influence on rock music. These characteristics include *riffs* (repeated patterns), *backbeats* (emphasizing the second and fourth beats of each measure; see Musical Rhythm: *Pulse and Meter*), call-and-response patterns, *blue notes* (the use of certain bent-sounding pitches, especially those related to the third and fifth degrees of a musical scale), and dense buzzy-sounding timbres, or tone colors.



Michael Ochs Archives/1992 Joel Axelrad

Jimi Hendrix

Jimi Hendrix burst onto the American scene at the 1967 Monterey Pop Festival, capturing the crowd with the force of both his music and his stage presence. A true genius and innovator on the rock guitar, Hendrix expanded rock's horizons with his blazing electric guitar pyrotechnics and erotic performance style.

The musical form of rock music varies. Rock and roll of the late 1950s relied heavily upon 12-bar blues and 32-bar song forms. Some rock bands of the late 1960s experimented with more flexible, open-ended forms, and some rock bands of the 1970s developed suite forms derived from classical music. Another important formal development in rock music has been the so-called concept album, a succession of musical pieces tied together by a loose narrative theme.

Much rock music is performed at high volume levels, so the music has been closely tied to developments in electronic technology. Rock musicians have pioneered new studio recording techniques, such as multi-tracking—a process of recording different song segments at different times and layering them on top of one another—and digital sampling, the reproduction by a computer of the patterns of a particular sound. Rock concerts, typically huge events involving thousands of audience members, often feature high-tech theatrical stage effects, including synchronized lighting.

III HISTORICAL DEVELOPMENT

A Rock and Roll



Lialson Agency/Craig Phillipachi

Johnny Cash

A prolific country-and-western songwriter and recording artist, Johnny Cash has released more than 70 albums of original music. His first recording, the 1955 double-sided single "Hey Porter"/"Cry, Cry, Cry," was produced by Sam Phillips of Sun Records, who is famous for developing such early rock-and-roll legends as Elvis Presley, Carl Perkins, and Jerry Lee Lewis. Cash's songs are often patriotic, and are admired for their compassion, sincerity, and gentle humor.

The first type of rock music, rock and roll, originated in the United States in the 1950s, and was largely derived from music of the American South. In the United States, the affluence that followed the end of World War II in 1945 and the emergence of a youth culture—based in part upon the rejection of older styles of popular culture—helped rock and roll to displace the New York City-based Tin Pan Alley songwriting tradition that had dominated the mainstream of American popular taste since the late 19th century (see *Popular Music: Early 20th Century*). Rock and roll was a combination of the R&B style known as jump blues, the gospel-influenced vocal-group style known as doo wop, the piano-blues style known as boogie-woogie (or barrelhouse), and the country-music style known as honky tonk.

During the 1950s the term *rock and roll* was actually a synonym for black R&B music. Rock and roll was first released by small, independent record companies and promoted by radio disc jockeys (DJs) like Alan Freed, who used the term *rock 'n' roll* to help attract white audiences unfamiliar with black R&B. Indeed, the appeal of rock and roll to white middle-class teenagers was immediate and caught the major record companies by surprise. As these companies moved to capitalize on the popularity of the style, the market was fueled by cover versions (performances of previously recorded songs) of R&B songs that were edited for suggestive lyrics and expressions and performed in the singing style known as crooning, by white vocalists such as Pat Boone. The most successful rock-and-roll artists wrote and performed songs about love, sexuality, identity crises, personal freedom, and other issues that were of particular interest to teenagers.



Michael Ochs Archives/Beecher

Buddy Holly

The heartfelt and catchy songwriting and boyish charm of Buddy Holly catapulted him to stardom and subsequently helped define rock-and-roll music. Holly, both alone and with his band the Crickets, wrote and performed some of popular music's most memorable songs. Holly's remarkable career was cut short when he died in a plane crash at the age of 22.

Popular rock-and-roll artists and groups emerged from diverse backgrounds. The group Bill Haley and the Comets, which had the first big rock-and-roll hit with the song "Rock Around the Clock" (1955), was a country-music band from Pennsylvania that adopted aspects of the R&B jump-blues style of saxophonist and singer Louis Jordan. The unique style of Chuck Berry came from his experience playing a mixture of R&B and country music in the Midwest. The rock-and-roll piano style of Fats Domino grew out of the distinctive sound of New Orleans R&B, which also influenced singer and songwriter Little Richard. Rockabilly, a blend of rock-and-roll and country-and-western music, was pioneered by Memphis producer Sam Phillips, who first recorded artists Elvis Presley, Jerry Lee Lewis, and Carl Perkins on his Sun Records label. The earthy style of guitarist Bo Diddley derived from the blues of the Mississippi Delta region. The standard four-piece instrumentation of rock bands (drum set and lead, rhythm, and bass guitars) was developed by Texas musician Buddy Holly, who produced his own studio recordings. From the urban North came the vocal style of doo wop, which influenced such vocal groups as the Chords, the Penguins, and the Platters.

The golden age of rock and roll, which lasted only five years, from 1955 to 1959, is exemplified by the recordings of Berry, Presley, Little Richard, and Holly. By the early 1960s, the popular music industry was assembling professional songwriters, hired studio musicians, and teenage crooners to mass-produce songs that imitated late-1950s rock and roll. In the early 1960s professional songwriters in Manhattan, New York, such as Carole King and Neil Sedaka, produced numerous hit songs, many of which were recorded by female ensembles known as girl groups, such as the Ronettes and the Shirelles. Also during this period, the role of the record producer was expanded by Phil Spector, a producer who created hits by using elaborate studio techniques in a dense orchestral approach known as the *wall of sound*.

Beginning about 1962, producer Berry Gordy expanded the *crossover* market (music by black performers purchased by white youth) with a number of hits for his Motown record company, based in Detroit, Michigan. Popular Motown groups included the Supremes (see Diana Ross), the Temptations, and Smokey Robinson and the Miracles (see Smokey Robinson). Other distinctive regional styles also developed during this period, such as the *surf* sound of the southern California band the Beach Boys

and the urban folk music of the Greenwich Village movement—based in that neighborhood in New York City—which included singer and lyricist Bob Dylan.

B The 1960s

In 1964 the Beatles traveled to New York City to appear on a television broadcast (*The Ed Sullivan Show*, 1948 to 1971) and launched the so-called British Invasion. Influenced by American recordings, British pop bands of the period invigorated the popular music mainstream and confirmed the international stature of rock music. Soon, several British groups had developed individual distinctive styles: The Beatles combined the guitar-based rock and roll of Chuck Berry and Buddy Holly with the artistry of the Tin Pan Alley style; the Animals blended blues and R&B influences; and the Rolling Stones joined aspects of Chicago blues to their intense, forceful music.



Michael Ochs Archives

Rolling Stones

The Rolling Stones have maintained a hard-edged, irreverent style during a career of more than 40 years. The Stones' direct, raunchy music was influenced largely by American rhythm and blues. This image from early in the group's career shows, *from left to right*: Brian Jones, Charlie Watts, Mick Jagger, Bill Wyman, and Keith Richards. Jones died in 1969, and Wyman left the band in 1992.

As with early rock and roll, the major American record companies did not take the British bands seriously at first—the Beatles' first hit singles in the United States were released through small, independent record companies. Soon, however, the success of the British bands became too difficult to ignore, and some American musicians reacted by developing their own styles. In 1965 Bob Dylan performed live and in-studio with a band that played electric instruments, alienating many folk-music purists in the process. The folk-rock style was further pioneered the same year by the American band the Byrds, who had a number-one hit on the *Billboard* magazine music charts with a version of Dylan's

song "Mr. Tambourine Man." The short-lived group Buffalo Springfield, formed in 1966, blended aspects of rock and country-and-western music to create country rock.



The Everett Collection, Inc.

Janis Joplin

Janis Joplin sang with great emotion and energy and is known for songs such as "Piece of My Heart" (1968) and "Try (Just a Little Bit Harder)" (1969). This picture is from the documentary *Janis* (1975), a motion picture released several years after she died.

During the late 1960s, rock music diversified further into new styles while consolidating its position in the mainstream of American popular music. The Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band*, the first rock concept album, established new standards for studio recording and helped to establish the notion of the rock musician as a creative artist. Once again, American musicians responded to the British musical stimulus by experimenting with new forms, technologies, and stylistic influences.



Star File

Frank Zappa

Guitarist and composer Frank Zappa was primarily a rock musician, though certainly one of the most eclectic figures in the history of the genre. Influenced by modern classical music and American rhythm and blues, he experimented with electronic sounds and recording techniques, fusing jazz improvisation with rock music backing and classical music structure. Much of Zappa's music is intended as social commentary; he is known for his biting musical satires of classic rock-and-roll songs.

San Francisco rock, or psychedelic rock, emerged about 1966 and was associated with the use of hallucinogenic drugs, such as Lysergic Acid Diethylamide, or LSD; psychedelic art and light shows; and an emphasis on spontaneity and communitarian values, epitomized in free-form events called *be-ins*. Musicians such as Jerry Garcia and the Grateful Dead experimented with long, improvised stretches of music called *jams*. Despite the antiestablishment orientation of the youth culture in San Francisco, such musicians and groups as Jefferson Airplane, Janis Joplin, and Santana (led by Carlos Santana) signed lucrative contracts with major recording companies.

Another important center of rock music in the 1960s was Los Angeles, where film student Jim Morrison formed the group the Doors and guitarist and composer Frank Zappa developed a unique blend of risqué humor and complex jazz-influenced compositional forms with his group the Mothers of Invention. In the late 1960s hard rock emerged, focusing on thick layers of sound, loud volume levels, and virtuoso guitar solos. In London, American Jimi Hendrix developed a highly influential electric-guitar style. His fiery technique gained exposure at the first large-scale rock festivals in the United States, Monterey Pop (1967) and Woodstock (1969). In 1966 the first so-called power trio was formed in London—the band Cream, which showcased the virtuosity of guitarist Eric Clapton, bassist Jack Bruce, and drummer Ginger Baker. In the late 1960s additional styles emerged in the United States, including southern rock, pioneered by the Allman Brothers Band; jazz rock, proponents of which included the band Blood, Sweat & Tears; and Latin rock (a blend of Latin American music, jazz and rock influences, and R&B styles), exemplified by the music of Santana.

C The 1970s



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The Doors

Ray Manzarek, Robby Krieger, Jim Morrison, and John Densmore formed the rock group the Doors in 1966. The band's first album, entitled *The Doors* (1967), included the hit song "Light My Fire." Lead singer Morrison became known as the Lizard King for his outlandish performances and radical lifestyle. Although the band's performing career lasted only a few years, its music of sensual tones mixed with powerful, hard-hitting sound greatly influenced contemporary rock.

In the early 1970s the popular mainstream was dominated by superstar rock groups, such as the Rolling Stones, the Eagles, Fleetwood Mac, and Chicago, and by individual superstars, such as Stevie Wonder and Elton John. Each of these groups and individual artists produced multiple albums, each of which sold millions of copies, pushing the industry to operate at a new scale.

Also highly popular was the singer-songwriter genre, an outgrowth of urban folk music led by artists Carole King, James Taylor, and Jackson Browne. At the other end of the stylistic spectrum, the heavy-metal style was pioneered by bands Led Zeppelin, Black Sabbath, and Deep Purple, all of which featured aggressive guitar-laden songs. Art rock, represented by bands such as Emerson, Lake and Palmer, combined influences from classical music and displays of technical skill with spectacular stage shows. Glitter rock, or glam rock, cultivated a decadent image complete with such musicians as David Bowie and Marc Bolan wearing heavy makeup and sequined costumes and presenting themselves as sexually androgynous.

The most popular dance music of the 1970s was disco. Initially associated with the gay subculture of New York City, disco drew upon black popular music and simplified rhythms by adding steady bass-drum beats. Although much despised by aficionados of heavy metal, disco had a substantial impact on rock music, especially after the release of the motion picture *Saturday Night Fever* (1977) and its hugely successful disco soundtrack featuring the group the Bee Gees.



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Creedence Clearwater Revival

Creedence Clearwater Revival (CCR) was one of many California-based groups set on reviving the roots of rock and roll. The band used Memphis-style rockabilly as the starting point for its musical style, which also incorporated influences from blues "screamers" such as Screamin' Jay Hawkins. CCR, along with other late-1960s revivalists such as Big Brother and the Holding Company, helped renew the popularity of American bands after the "invasion" of the Beatles and the many blues-inspired British rock groups.

The 1970s also saw the development of funk, a variant of soul music that was influenced by rock. Influential funk musicians included singer Sly Stone with his San Francisco band Sly and the Family Stone, and vocalist George Clinton, whose groups Parliament and Funkadelic blended social satire and science-fiction imagery with African-derived rhythms, jazz-influenced horn music, long improvised jams, and vocal group harmonies.

About 1976 punk rock originated in New York City and London as a reaction against the commercialism of mainstream rock and the pretentiousness of art rock. Punk-rock music was raw, abrasive, and fast. London punk groups included the Sex Pistols, the Clash, and the Police (see Sting), while New York punk and new wave (a style similar to punk) music included the bands the Ramones, Blondie, and Talking Heads, and vocalist Patti Smith.

Also in the mid-1970s, reggae music—developed by musicians in the shantytowns of Kingston, Jamaica—began to attract attention among youth in Great Britain and the United States. The style, associated with political protest and the Rastafarian religion, combined elements of Jamaican folk music with American R&B influences. Reggae's popularity among American college students was stimulated by the 1973 film *The Harder They Come*, which starred reggae singer Jimmy Cliff in the role of an underclass gangster. The superstar of the style was Bob Marley, who by the time of his death in 1981

had become one of the most popular musicians in the world.

Despite these diverse stylistic developments, the music business in the United States had actually become more centralized in the 1970s. Spontaneous mass gatherings, epitomized by Woodstock, had been replaced by carefully managed stadium concerts. The individualistic local radio programming of the late 1960s was substituted with national radio formatting, in which music tailored to sell products to certain audiences was distributed nationally on tape to be broadcast from local stations. Economic factors encouraged major record companies to pursue almost exclusively artists with the potential to sell millions of copies of albums. While potential profits from hit albums had risen greatly, the financial risks involved in producing such music had also increased considerably. From 1978 to 1982 the American rock-music industry experienced financial difficulties as sales of recorded music dropped by almost \$1 billion and receipts from live concerts experienced a similar decline.

D The 1980s



Liaison Agency/Joe Traver

Sting in Concert

British singer and songwriter Sting first gained notoriety as the bass player and lead singer for the Police, a popular rock group of the late 1970s and early 1980s. The Police, a trio that included drummer Stewart Copeland and guitarist Andy Summers, influenced numerous rock musicians with its reggae-influenced sound and sparse musical textures.

Technological advances led to a revival of the music industry during the 1980s. The market for popular music expanded with new media formats, including music video, introduced by the Music Television (MTV) network in 1981, and the digitally recorded compact disc (CD), introduced in 1983. In 1982 entertainer Michael Jackson released *Thriller*, which became the biggest-selling album in history, and established a trend in which record companies relied upon a few massive hits to generate profits. Jackson's success contributed greatly to proving the promotional value of music videos. It thereafter became very difficult for record companies to achieve hit records without having the music receive

intensive airplay on music-video networks.

Other mainstream rock hits of the 1980s came from a group of charismatic artists, each of whom attracted mass-audience followings extending across traditional social boundaries. Singer Bruce Springsteen appealed to many as a working-class hero. Other superstars followed Jackson's lead by integrating dance and video presentations into their work, including Prince, whose 1984 single "When Doves Cry" was the first song in more than 20 years to top both the pop and R&B charts in *Billboard* magazine; and Madonna, who came to symbolize female sexual liberation through her controversial videos and lyrics. Also during the 1980s the audience for heavy metal expanded from its original white-male, working-class core to include more middle-class fans, both male and female. By the end of the decade, heavy-metal bands, such as Van Halen, AC/DC, Guns N' Roses, and Metallica, accounted for as much as 40 percent of all sound recordings sold in the United States.



The Everett Collection, Inc.

Whitney Houston

An actor and a singer of pop and soul music, Whitney Houston broke a record previously held by the Beatles and the Bee Gees when she released seven consecutive number-one hits in 1987 and 1988. Houston began her career as a model, a guest actor on television series such as *Gimme A Break*, and a backup singer to acts such as Chaka Khan. Her second album, *Whitney* (1987), which produced the record string of number-one singles, also became the first album by a female artist to debut at number one on the American music charts.

Another genre of rock music, labeled alternative rock, rejected the heavy marketing and video-driven culture of the 1980s. In general, alternative rock bands recorded for independent labels, played in small clubs, and maintained a defiant stance toward the conformity and commercialism of the music industry. They were committed to songwriting that explored taboo issues (drug use, depression, incest, suicide) and were interested in social issues such as environmentalism, abortion rights, and acquired immunodeficiency syndrome (AIDS) activism. During the 1980s groups such as R.E.M., the Replacements, Hüsker Dü, and the Pixies attracted a cult following, primarily through airplay on college radio stations and word of mouth.

Anticipated by reggae in the 1970s, worldbeat music (also called ethnopop) began to emerge during the early 1980s, with the success of the album *Juju Music* (1982) by Nigerian musician King Sunny Ade. Ade's music, which blended traditional African drums with electric guitars and synthesizers, helped to stimulate an interest in non-Western music in the United States and the United Kingdom, and opened the way for artists such as Youssou N'Dour, from Senegal; Papa Wemba, from the Democratic Republic

of the Congo (DRC, formerly Zaire); Ladysmith Black Mambazo, from South Africa; Ofra Haza, from Israel; Nusrat Fateh Ali Khan, from Pakistan; and the Gipsy Kings, from France. Rock superstars, such as Peter Gabriel, David Byrne, and Paul Simon—whose 1985 hit album *Graceland* featured musicians from Africa and Latin America—played an important role in exposing worldbeat musicians to audiences in the United States and Europe, and reaffirmed the worldwide appeal of rock music.



Retna, Ltd/Ray

Public Enemy

American rap group Public Enemy, formed in 1987, became known for its controversial lyrics and creative backing tracks. Focusing on political and social commentary, the members of Public Enemy attempted to avoid the commercialism into which they claimed other rap groups had fallen. Pictured in the bottom row, from left, are Flavor Flav, Chuck D, and Professor Griff. DJ Terminator X is in the center of the top row.

Perhaps the most significant rock-music development of the 1980s was the rise of rap, a genre in which vocalists perform rhythmic speech, usually accompanied by music snippets, or samples, from prerecorded material or from music created by synthesizers. Rap originated in the mid-1970s in the South Bronx community of New York City and was initially associated with a cultural movement called hip-hop, which included acrobatic dancing (known as break dancing) and graffiti art. DJs such as Kool Herc and Afrika Bambaataa experimented with innovative turntable techniques, including switching between multiple discs; back-spinning, or rotating the disc by hand in order to repeat particular phrases; and scratching, moving the phonograph needle across vinyl record grooves to create rhythmic sound effects.

The first rap records were made in 1979 by small, independent record companies. Although artists such as the Sugarhill Gang had national hits during the early 1980s, rap music did not enter the popular music mainstream until 1986, when rappers Run-DMC and the hard-rock band Aerosmith collaborated on a version of the song "Walk This Way," creating a new audience for rap among white, suburban, middle-class rock fans. By the end of the 1980s, MTV had established a program dedicated solely to

rap, and artists such as MC Hammer (Stanley Kirk Burrell) and the Beastie Boys had achieved multi-platinum record sales to broad interracial audiences.

IV THE 1990S



The Everett Collection, Inc.

Nirvana

Nirvana popularized Seattle's "grunge" music scene and sparked a revival among the smaller, independent-label record companies in the music industry. Nirvana's album *Nevermind* (1991) expressed an antiestablishment attitude that resonated with so-called Generation X and paved the way for other alternative rock bands. The group broke up after front man Kurt Cobain's suicide in 1994. Nirvana was comprised of, *left to right*, Cobain, Dave Grohl, and Krist Novoselic.

During the 1990s, trends that had been established during the 1980s continued, including growth in the popularity of genres such as rap, heavy metal, and worldbeat and the introduction of new technologies for the digital generation, transmission, and reproduction of sound. The 1990s also saw the further splintering of rock music into a variety of specialized subgenres.

The 1990s were a significant decade for bringing rap music into the commercial mainstream. MC Hammer (later known simply as Hammer) went to the top of the charts in 1990 with *Please Hammer Don't Hurt 'Em*, which sold 13 million copies in its first year and became the bestselling rap album of all time. A broader phenomenon was the harder-edged style known as gangsta rap, which emerged on the West Coast beginning in the late 1980s. The multimillion-selling recordings of gangsta rap artists such as the group N.W.A. (Niggaz With Attitude), Dr. Dre (Andre Young), Snoop Doggy Dogg (Calvin Broadus), Tupac (2Pac) Shakur, and The Notorious B.I.G. (Christopher Wallace) combined grim stories of urban street life with gleeful celebration of the "gangsta" lifestyle. Gangsta rap became incredibly successful in the 1990s by attracting a predominantly white middle-class audience eager to experience gritty street culture from a safe distance.



THE BETTMANN ARCHIVE/REUTERS

Eric Clapton

During the 1960s British guitarist Eric Clapton first gained acclaim for his musicianship as a blues and rock guitarist with a number of musical groups, including the Yardbirds and Cream. During the 1970s his solo albums were praised for the strength and lyricism of his playing style and Clapton also became known as a songwriter and singer. In 1993 he won three Grammy Awards, including one for the album of the year, *MTV Unplugged* (1992), which contains live, acoustic versions of his work.

Electronic dance music, or techno, also became more widely popular during the 1990s. The genre first emerged in the 1970s. Some forms of techno were influenced by punk rock; others by experimental art music, jazz, and world music; and still others by black popular music, including funk and rap. Although techno produced few commercial hits during the decade, the recordings of musical groups such as the Prodigy, Orbital, and Moby did make inroads into the charts during the late 1990s, and techno recordings were increasingly licensed as the soundtracks for technology-oriented television commercials and films.

The popularity of alternative rock exploded during the 1990s, featuring bands as diverse as R.E.M., Nine Inch Nails, Red Hot Chili Peppers, Rage Against the Machine, and the Dave Matthews Band. The genre spawned a number of substyles, such as the grunge rock of Seattle-based groups Nirvana, Soundgarden, and Pearl Jam.

More than any other group, Nirvana was responsible for the commercial breakthrough of alternative rock in the early 1990s. Between 1991 and 1994 Nirvana—a group made up of singer and guitarist Kurt Cobain, bassist Krist Novoselic, and drummer Dave Grohl—released two multiplatinum albums (*Nevermind* and *In Utero*) and moved alternative rock's blend of hardcore punk and heavy metal out of specialty record stores and into the commercial mainstream. Cobain's stunning 1994 suicide was widely viewed as at least partly attributable to the pressures faced by alternative rock musicians who achieve commercial success and then face accusations of "selling out."

V CURRENT TRENDS

One of the most striking features of rock music in the first years of the 21st century was its sheer stylistic diversity. The most influential recordings of the year 2000 include retro-rocker Carlos Santana's *Supernatural*, which won the Grammy Award for best album; a re-release of the Beatles's number-one hits of the 1960s; the hard-edged rap-metal fusion of Limp Bizkit; gangsta rap stars Dr. Dre and Eminem (Marshall Mathers); techno musician Moby's album *Play* (tracks from which were used on dozens of television commercials); and the teen-oriented pop-rock of Britney Spears and *NSYNC.

Technological innovation continues to drive changes in the way rock music is produced, heard, and sold. The development of low-cost digital technology has allowed musicians to make professional-quality recordings in their homes. The emergence of Internet services such as MP3.com and Napster, which allow fans to download their favorite music in the form of compressed files, has raised thorny legal questions about copyright laws while at the same time making the music of unsigned and alternative musicians much more widely available. The development of home compact disc recorders has enabled rock fans to create their own digital compilations, mixing genres, artists, and musical epochs to suit their own taste.

Rock music in the 21st century is increasingly influenced by the global marketplace. Of the five major transnational corporations now responsible for as much as 90 percent of music sales worldwide, only one is officially headquartered in the United States. Along with the expansion of the global audience for North American and European rock music, there is increasing influence by musicians from Asia, Africa, Latin America, and other parts of the world.

VI SOCIOLOGICAL SIGNIFICANCE

Since its inception in the 1950s, rock music has moved from the margins of American popular music to become the center of a multi-billion-dollar global industry. Closely connected with youth culture, rock music and musicians have helped to establish new fashions, forms of language, attitudes, and political views. However, rock music is no longer limited to an audience of teenagers, since many current listeners formed their musical tastes during the golden age of rock and roll. Similarly, while rock has historically encouraged new creative expressions, the innovations of Chuck Berry, Elvis Presley, Bob Dylan, the Beatles, and Jimi Hendrix have defined a tradition to which successive generations of musicians have repeatedly turned for inspiration.

From its origins, rock music has been shaped by a complex relationship between freedom—symbolized by the image of the rebellious rock musician—and corporate control. Originally a mixture of styles outside the mainstream of white middle-class popular taste, rock and roll soon became a mass-produced commodity. This tension between individuality and commercialism still looms large in rock music and is reflected in fan distaste for musicians who compromise, or *sell out*, their musical values in order to secure multi-million-dollar recording contracts. Shaped by technology, the growth of the mass media, and the social identities of its artists and audiences, rock music continues to play a central role in the popular culture of the United States and, increasingly, the world.

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Rock music

From Wikipedia, the free encyclopedia

Rock music is a form of popular music with a prominent vocal melody accompanied by guitar, drums, and bass. Many styles of rock music also use keyboard instruments such as organ, piano, or synthesizers. Rock music usually has a strong back beat, and usually revolves around the electric guitar.

Rock music has its roots in 1950s-era rock and roll and rockabilly. In the late 1960s, rock music was blended with folk music to create folk rock, and with jazz, to create jazz-rock fusion. In the 1970s, rock incorporated influences from soul, funk, and latin music. In the 1970s, rock developed a number of subgenres, such as soft rock, blues rock, heavy metal-style rock, progressive rock, art rock, techno-rock, synth-rock and punk rock. Rock subgenres from the 1980s included hard rock, Indie rock and alternative rock. In the 1990s, rock subgenres included grunge-style rock, Britpop, and Indie rock.

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Rock music	
Stylistic origins:	Rock and roll, ultimately blues (mostly jump blues and Chicago blues), country music and R&B
Cultural origins:	Late 1940s United States
Typical instruments:	Guitar, Bass, Drums, often also Keyboards
Mainstream popularity:	Much, constant and worldwide since the 1950s
Derivative forms:	Alternative rock - Heavy metal - Punk rock
Subgenres	
Art rock - British rock - Christian rock - Classic Rock - Desert rock - Detroit rock - Experimental rock - Garage rock - Girl group - Glam rock - Glitter rock - Group Sounds - Hard rock - Heartland rock - Instrumental rock - Jam band - Jangle pop - Krautrock - Post-rock - Power pop - Protopunk - Psychodelia - Pub rock (Aussie) - Pub rock (UK) - Rock en español - Soft rock - Southern rock - Surf	
Fusion genres	
Aboriginal rock - Afro-rock - Anatolian rock - Blues-rock - Boogaloo - Country rock - Cumbia rock - Flamenco-rock - Folk rock - Indo-rock - Jazz rock - Madchester - Merseybeat - Progressive rock - Punta rock - Raga rock - Raï rock - Rockabilly - Rockoson - Samba-rock - Tango-rockéro	
Regional scenes	
Argentina - Armenia - Australia - Austria - Belarus - Belgium - Bosnia and Herzegovina - Brazil - Cambodia - Canada - Chile - China - Cuba - Czech Republic - Croatia - Denmark - Dominican Republic - Estonia - Finland - France - Greece - Germany - Hungary - Iceland - India - Indonesia - Ireland - Israel - Italy - Japan - Latvia - Lithuania - Malaysia - Mexico - Nepal - Netherlands - New Zealand - Norway - Peru - Philippines - Poland - Portugal - Russia - Serbia and Montenegro - Slovenia - South Africa - Spain - Sweden - Switzerland - Tatar - Thailand - Turkey - Ukraine - United Kingdom - United States - Uruguay - Vietnam - Zambia	
Other topics	
Backbeat - Rock opera - Rock band - Performers - Rock anthem - Hall of Fame - Social impact	

- 11 See also
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Origins: Rock and Roll and Rockabilly

Rock n' Roll came from rhythm & blues, country, and in turn its influence fed back to these cultures, a process of borrowings, influences that continues to develop rock music. *Rock 'n' Roll* had runaway success in the U.S. and brought rhythm and blues-influenced music to an international audience. Its success led to a dilution of the meaning of the term "rock and roll", as promoters were quick to attach the label to other commercial pop.

Rock 'n' Roll started off in the early-to-mid 1950s in the United States. African-American artists such as Chuck Berry, Little Richard, Bo Diddley, and Fats Domino played predominantly to African American crowds. While these key early rockers were indisposed to racism, local authorities and dance halls were very much divided upon racial lines.

Mainstream acceptance of rock and roll came in the mid-1950s when what Bo Diddley describes as 'ofay dudes' (or Caucasians) signed to major labels and started covering their material. Elvis Presley and Bill Haley and the Comets, Buddy Holly, The Big Bopper, Jerry Lee Lewis and Johnny Cash often toured and played together in dance halls and clubs across the US and Britain.

Towards the end of the 1950s "chessboard" crowds (both black and white patrons) would emerge at Rock and Roll concerts as fans discovered the original artists of the songs they knew from television and the radio, such as Little Richard's *Tutti Frutti*. The genre ignited British enthusiasm for rhythm and blues and the development of British rock.

The mid-1950s-early 1960s

Early British rock

In the United Kingdom the Trad jazz movement brought visiting blues music artists to Britain. Lonnie Donegan's 1955 hit "Rock Island Line" was a major influence, and helped to develop the trend of skiffle music groups throughout the country, including John Lennon's The Quarry Men, the 1957 precursor to The Beatles. Britain developed a major rock and roll scene, without the race barriers which kept "race records" or Rhythm and Blues separate in the U.S.

Cliff Richard had the first British rock 'n' roll hit with "Move It", effectively ushering in the sound of British rock. At the start of the 1960s, his backing group The Shadows was one of a number of groups having success with Surf music instrumentals. And while *Rock 'n' Roll* was fading into lightweight pop and schmaltzy ballads, at clubs and local dances British rock groups were starting to play with an intensity and drive seldom found in white American acts, heavily influenced by Blues-rock pioneers like Alexis Korner.

By the end of 1962, the British rock scene had started, with groups drawing on a wide range of American influences including soul music, rhythm and blues and surf music. Initially, they reinterpreted standard American tunes, playing for dancers doing the Twist, for example. These groups eventually infused their original rock compositions with increasingly complex musical ideas.

The Beatles brought together an appealing mix of image, songwriting and personality. In mid-1962 the Rolling Stones started as one of a number of groups increasingly showing blues influence, along with The Animals and The Yardbirds. In late 1964, The Kinks, followed by The Who, represented the new Mod style. Towards the end of the decade, British rock groups began to explore Psychedelic musical styles that made reference to the drug subculture and hallucinogenic experiences.

After their initial success in the UK, The Beatles launched a large-scale US tour to a frenzy of fan interest known as Beatlemania. The Beatles first visit to the US in 1964 included an appearance on the *Ed Sullivan Show*. In the wake of Beatlemania, other British bands headed to the US, notably the Rolling Stones, The Animals, and The Yardbirds.

1960s garage rock

The British Invasion spawned a wave of imitators that played mainly to local audiences and made inexpensive recordings, a

movement later called Garage Rock. Some music from this trend is included in the compilation album *Nuggets*. Some of the better known bands of this genre include The Sonics, ? & the Mysterians, and The Standells.

1960s Surf music

The rockabilly sound influenced a wild, mostly instrumental sound called surf music, though *surf culture* saw itself as a competing youth culture to Rock and Roll. This style, exemplified by Dick Dale and The Surfaris, featured faster tempos, innovative percussion, and reverb- and echo-drenched electric guitar sounds. In the UK, British groups included The Shadows. Other West Coast bands, such as The Beach Boys and Jan and Dean slowed the tempos down and added lush harmony vocals to create what became known as the "California Sound."

Rock as a counterculture movement (1963-1974)

In the late 1950s the US Beatnik counterculture was associated with the wider anti-war movement building against the threat of the atomic bomb, notably CND in Britain. Both were associated with the jazz scene and with the growing folk song movement.

Folk rock

The folk scene was made up of folk music lovers who liked acoustic instruments, traditional songs, and blues music with a socially progressive message. The folk genre was pioneered by Woody Guthrie. Bob Dylan came to the fore in this movement, and his hits with *Blowin' in the Wind* and *Masters of War* brought "protest songs" to a wider public.

The Byrds, who playing Bob Dylan's *Mr. Tambourine Man*, helped to start the trend of Folk rock, and helped to stimulate the development of Psychedelic rock. Dylan continued, with his "Like a Rolling Stone" becoming a US hit single. Neil Young's lyrical inventiveness and wailing electric guitar attack created a variation of folk rock. Other folk rock artists include Simon & Garfunkel, The Mamas & the Papas, Joni Mitchell and The Band.

In Britain, Fairport Convention began applying rock techniques to traditional British folk songs, followed by groups such as Steeleye Span, Lindisfarne, Pentangle, and Trees. The same approach was done in Brittany by Alan Stivell.

Psychedelic rock

Psychedelia began in the folk scene, with the Holy Modal Rounders introducing the term in 1964. With a background including folk and jug band music, The Grateful Dead fell in with Ken Kesey's LSD fuelled *Merry Pranksters*, playing at their *Acid Tests* then providing an electric *Acid rock* soundtrack to their *Trips Festival* of January 1966, together with Big Brother & the Holding Company.

The Fillmore was a regular venue for groups like another former jug band, Country Joe and the Fish, and Jefferson Airplane. Elsewhere, The Byrds had a hit with *Eight Miles High*. This song was also the breakthrough for Dutch band Golden Earring on their first tour of the USA in 1969, when they also were regulars at The Fillmore and stretched their version of "Eight Miles High" to over 40 minutes filled with jams and solo's. The 13th Floor Elevators titled their album *The Psychedelic Sounds of the 13th Floor Elevators*. The music increasingly became associated with opposition to the Vietnam War.

In England, Pink Floyd had been developing psychedelic rock since 1965 in the underground culture scene. In 1966 the band Soft Machine was formed. Donovan had a folk music-influenced hit with *Sunshine Superman*, one of the early psychedelic pop records. In August 1966 The Beatles released their *Revolver* album, which featured psychedelia in *Tomorrow Never Knows* and in *Yellow Submarine*. The Beach Boys responded in the U.S. with *Pet Sounds*. From a blues rock background, the British supergroup Cream debuted in December, and Jimi Hendrix became popular in Britain before returning to the US.

January 1967 brought the first album from The Doors. As the year went by many other pioneering groups got records out, with Pink Floyd's *Arnold Layne* in March only hinting at their live sound. The Beatles' groundbreaking album *Sgt. Pepper's Lonely Hearts Club Band* was released in June, and by the end of the year Pink Floyd's *The Piper at the Gates of Dawn* and Cream's *Disraeli Gears*.

The culmination of rock and roll as a socially-unifying force was seen in the rock festivals of the late '60s, the most famous of which was Woodstock in 1969 which began as a three-day arts and music festival and turned into a "happening", as hundreds of thousands of youthful fans converged on the site.

Progressive rock

Progressive rock bands went beyond the established rock music formulas by experimenting with different instruments, song types, and musical forms. Some bands such as Pink Floyd, The Moody Blues, Procol Harum, and Golden Earring experimented with new instruments including wind sections, string sections, and full orchestras. Many of these bands moved well beyond the formulaic three-minute rock songs into longer, increasingly sophisticated songs and chord structures. A good example is Golden Earring's "Radar Love". With inspiration from these earlier artists, referred to as "proto-prog," it flowered into its own genre, initially based in the UK, after King Crimson's 1969 genre-defining debut album, *In the Court of the Crimson King*. Progressive rock bands borrowed musical ideas from classical, jazz, electronic, and experimental music. Progressive rock songs ranged from lush, beautiful songs to atonal, dissonant, and complex songs. Few achieved major mainstream success, but large cults followed many of the groups. Pink Floyd, Yes, Jethro Tull, and a few less notable others were able to work in hit singles to their otherwise complex and untraditional albums to garner a larger audience.

Progressive rock bands include: Barclay James Harvest, Camel, Can, Caravan, Marillion, Electric Light Orchestra, Emerson, Lake & Palmer, Faust, Genesis, Gentle Giant, Gong, Jethro Tull, King Crimson, Magma, The Nice, Pavlov's Dog, Procol Harum, Rush, Steve Hillage, Soft Machine and Yes.

By the late-1960s, German audiences began listening to progressive rock bands from Britain and the United States. During this period, avant-garde musicians in Germany were playing electronic classical music. These German avant-garde musicians adapted their electronic instruments for a style of music that blended progressive rock and psychedelic rock sounds. By the early 1970s, German progressive rock (later called *krautrock*) bands were blending jazz (Can) and Asian music (Popol Vuh). The music by bands such as and influenced the development of techno and other related genres.

In Italy progressive rock was also popular in the 1970s. Some Italian progressive rock bands were Premiata Foneria Marconi, Le Orme, Banco del Mutuo Soccorso and Area International Popular Group.

Soft rock

Rock music had a short-lived "bubble gum pop" era, of soft rock, including groups such as The Partridge Family, The Cowsills, The Osmonds, and The Archies. Other bands or artists added more orchestration and created a popular genre known as soft rock. Performers included Barry Manilow, Neil Diamond, Olivia Newton-John, and Eric Carmen, and groups such as Bread, The Carpenters, Electric Light Orchestra, England Dan & John Ford Coley, and Tina Turner.

The mid to late 70s

Heavy Metal

A second wave of British rock bands became popular during the 70's, with groups that were more steeped in American blues music than their more pop-oriented predecessors. Bands such as Cream, Led Zeppelin, Deep Purple, Judas Priest, Queen and Black Sabbath played highly amplified, guitar-driven blues-rock. These bands laid the foundations for the heavy metal rock sound.

Heavy metal languished into obscurity in the mid 1970s. A few bands including Queen, AC/DC, Led Zeppelin and Aerosmith maintained large followings and there were occasional mainstream hits such as Blue Öyster Cult's "(Don't Fear) the Reaper". Music critics overwhelmingly disliked the genre. This began to change in 1978 following the release of Van Halen's eponymous *debut*. The album helped to usher in an era of high-energy rock and roll, based out of Los Angeles, California.

Arena Rock

The Beatles, The Rolling Stones, Grand Funk Railroad and The Who began the practice of live performances for large audiences in stadiums and arenas. The growing popularity of metal and progressive rock led to more bands selling out large venues. Entertainment companies marketed a series of arena rock bands, such as: Journey, Boston, Styx and Foreigner in the late 70s.

Punk rock

Punk rock started off as a reaction to the lush, producer-driven sounds of disco, and against the perceived commercialism of progressive rock that had become arena rock. Early punk borrowed heavily from the garage band ethic: played by bands for which expert musicianship was not a requirement, punk was stripped-down, three-chord music that could be played easily. Many of these bands also intended to shock mainstream society, rejecting the "peace and love" image of the prior musical rebellion of the 1960s which had degenerated, punks thought, into mellow disco culture. Ramones drummer Tommy Ramone stated, "In its initial form, a lot of [1960s] stuff was innovative and exciting. Unfortunately, what happens is that people who could not hold a candle to the likes of Hendrix started noodling away. Soon you had endless solos that went nowhere. By 1973, I knew that what was needed was some pure, stripped down, no bullshit rock 'n' roll".^[1]

While the Ramones were often regarded as the first punk band,^{[2],[3]} they had many contemporaries from the same era in the New York scene. Artists like Patti Smith, The Heartbreakers, and Television, played the same fast paced, stripped-down, style of rock, and often played shows along with the Ramones at burgeoning club CBGB's.

In 1976 the Ramones, along with British punk band the Sex Pistols, went on a tour of the United Kingdom. The tour was widely credited for inspiring the first wave of English punk bands such as, The Clash, The Damned, and the Buzzcocks. In England, the music became a more violent and political form of expression, represented with the Sex Pistols first two singles "Anarchy in the U.K." and "God Save the Queen". Despite an airplay ban on the BBC, the records rose to the top chart position in the UK. Other bands, like the Clash, were less nihilistic but more overtly political and idealistic.

As the Sex Pistols toured America, they spread their music to the West Coast. Before, punk was mostly an East-coast phenomenon in the US, with scenes in New York and Washington D.C.. In the late 70's California punk bands such as the Dead Kennedys, X and Black Flag, gained greater exposure.

New Wave

Punk rock attracted devotees from the art and collegiate world and soon bands sporting a more literate, arty approach, such as the Talking Heads, and Devo began to infiltrate the punk scene; in some quarters the description New Wave began to be used to differentiate these less overtly punk bands.

If punk rock was a social and musical phenomenon, it garnered little in the way of record sales (small specialty labels such as Stiff Records had released much of the punk music to date) or American radio airplay, as the radio scene continued to be dominated by mainstream formats such as disco and Album-oriented rock. Record executives, who had been mostly mystified by the punk movement, recognized the potential of the more accessible New Wave acts and began aggressively signing and marketing any band that could claim a remote connection to punk or New Wave. Many of these bands, such as The Cars and The Go-Go's were essentially pop bands dressed up in New Wave regalia; others, including The Police and The Pretenders managed to parlay the boost of the New Wave movement into long-lived and artistically lauded careers.

Between 1982 and 1985, influenced by Kraftwerk and Gary Numan, New Wave went in the direction of such New Romantics as Duran Duran, A Flock of Seagulls, Psychedelic Furs, Talk Talk and the Eurythmics, sometimes using the synthesizer entirely in place of other instruments. This period coincided with the rise of MTV and led to a great deal of exposure for this brand of synth-pop. Some rockbands reinvented themselves and profited too from MTV's airplay, for instance Golden Earring, who had a second round of success with Twilight Zone, but in general the times of guitar-oriented rock were over. Although many "Greatest of New Wave" collections feature popular songs from this era, New Wave more properly refers to the earlier "skinny tie" rock bands such as The Knack or Blondie.

Post Punk

Alongside New Wave, post-punk developed as an outgrowth of punk rock. Sometimes thought of as interchangeable with

New Wave, post-punk was typically more challenging, arty, and abrasive. The movement was effectively started by the debut of Public Image Ltd. in 1978, formed by former Sex Pistols singer John Lydon (formerly Rotten), and was soon joined by bands such as Joy Division, Siouxsie & the Banshees, The Fall, Gang of Four, and Echo & the Bunnymen. Predominantly a British phenomenon, the genre continued into the 1980s with some commercial exposure domestically and overseas, but the most successful band to emerge from post-punk was Ireland's U2, which by the 1980s had become one of the biggest bands in the world.

Rock diversifies in the 1980s

In the 1980s, popular rock diversified. This period also saw the New Wave of British Heavy Metal. The early part of the decade saw Eddie Van Halen achieve musical innovations in rock guitar, while vocalists David Lee Roth (of Van Halen) and Freddie Mercury (of Queen as he had been doing throughout the 1970s) raised the role of frontman to near performance art standards. Bono of U2 would continue this trend. Concurrently, pop-New Wave bands remained popular, with performers like Billy Idol and The Go-Go's gaining fame. American heartland rock gained a strong following, exemplified by Bruce Springsteen, Bob Seger, Donnie Iris, John (Cougar) Mellencamp and others. Led by the American folk singer-songwriter Paul Simon and the British former prog rock star Peter Gabriel, rock and roll fused with a variety of folk music styles from around the world; this fusion came to be known as "world music", and included fusions like Aboriginal rock.

Glam metal (*Hair Metal*)

One genre that grew in popularity in the 1980s was glam metal. Taking influence from various artists such as Aerosmith, Alice Cooper (though they were not glam bands themselves), Sweet and the New York Dolls. The earliest glam metal bands to gain notability included: Mötley Crüe, W.A.S.P. and Ratt. They became known for their debauched lifestyles, teased hair and use of make-up and clothing. Their songs were bombastic, aggressive, and often defiantly macho, with lyrics focused on sex, drinking, drugs, and the occult.

By the mid 1980s, a formula developed in which a glam metal band had two hits -- one a "power ballad" (slow-dance tempo, but is just as loud and driving as anything else by the group), and the other a hard-rocking anthem. In 1987 a second wave of glam metal acts, sometimes referred to as sleaze rock, emerged including: Guns N' Roses, L.A. Guns and Faster Pussycat. Guns N' Roses' debut album, *Appetite for Destruction*, became a huge seller. The band would continue its success into the early 90s, with the release of *Use Your Illusion I & II*.

Instrumental rock

See also: Hard rock, Heavy metal music, and Instrumental rock

Instrumental rock was also popularised during this period with Joe Satriani's release of "Surfing with the Alien". With many heavy metal guitarists being virtuosos, many of them felt constrained by their bands and were releasing solo albums. Guitarists such as George Lynch, Steve Vai, Yngwie Malmsteen and Steve Morse have all greatly contributed to the genre.

Alternative music and the indie movement

The term *alternative music* (also often known as alternative rock) was coined in the early 1980s to describe bands which didn't fit into the mainstream genres of the time. Bands dubbed "alternative" could be most any style not typically heard on the radio; however, most alternative bands were unified by their collective debt to punk. Important bands of the '80s alternative movement included R.E.M., Sonic Youth, The Smiths, Pixies, Hüsker Dü, The Cure, and countless others. Artists largely were confined to indie record labels, building an extensive underground music scene based around college radio, fanzines, touring, and word-of-mouth. Although these groups never generated spectacular album sales, they exerted a considerable influence on the generation of musicians who came of age in the 80s and ended up breaking through to mainstream success in the 1990s. Notable styles of alternative rock during the 80s include jangle pop, gothic rock, college rock, and indie rock. The next decade would see the success of grunge in the US and Britpop in the UK, bringing alternative rock into the mainstream.

Alternative goes mainstream (Early-mid 1990s)

Grunge

By the late 1980s rock radio was dominated by hard rock artists, slick and glam metal; MTV had arrived and brought with it a perception that style was more important than substance. Disaffected by this, some young musicians began to reject glam metal and arena rock, created instead angst-ridden music. The American Pacific Northwest region, especially Seattle, became a hotbed of this style, dubbed grunge.

A few grunge bands, such as Mudhoney and early Nirvana, were very much inspired by garage rock/punk rock. Other grunge bands, particularly Alice in Chains and Soundgarden, took much of their sound from early heavy metal and much of their approach from punk, though they eschewed punk's ambitions towards political and social commentary to proceed in a more nihilistic direction. Grunge remained a mostly local phenomenon until the breakthrough of Nirvana in 1991 with their album *Nevermind*. Nirvana was more melodic than their predecessors and had signature stop-start dynamics, which became a part of grunge convention nearly as recognizable as fuzzy, distorted guitars. Having more completely produced variation on the present rock groups, Nirvana was an instant sensation worldwide and made much of the competing music seem stale and dated by comparison, after Guns N' Roses' successful 1991 double-album *Use Your Illusion I and II* experimental hard-rock faded almost completely from the mainstream.

Nirvana whetted the public's appetite for more direct rock music, leading to the success of bands like Pearl Jam, Stone Temple Pilots, and Soundgarden who took a more traditional rock approach than other grunge bands but shared their passion and rawness. Pearl Jam were a major commercial success from their debut but, beginning with their second album, refused to buy in to the corporate promotion and marketing mechanisms of MTV and Ticketmaster, with whom they famously engaged in legal skirmishes over ticket service fees.

While grunge itself can be seen as somewhat limited in range, its influence was felt across many geographic and musical boundaries; many artists who were similarly disaffected with commercial rock music suddenly found record companies and audiences willing to listen, and dozens of disparate acts positioned themselves as alternatives to mainstream music; thus alternative rock emerged from the underground.

By 1994 grunge rock had produced some of the most famous bands of the 20th century. In 1991 *Nevermind* was released, along with Pearl Jam's *Ten*, and grunge became very popular. In 1992 Alice in Chains released *Dirt* and thus the genre became even more popular. In early April 1994, grunge took a sudden shift in popularity with Nirvana frontman Kurt Cobain's sudden death. The scene stayed alive with Alice in Chains releasing their *Jar of Flies* EP earlier that year, and Soundgarden released their follow up to 1991's *Badmotorfinger* entitled *Superunknown* with the huge hit "*Black Hole Sun*." Alice in Chains released their self-titled album in 1995, but by 1996 the grunge fad was declining in popularity, with unsuccessful albums from Soundgarden, Pearl Jam and Stone Temple Pilots.

Britpop

While America was full of grunge, post-grunge, and hip hop, Britain launched a 1960s revival in the mid-90s, often called Britpop, with bands like Suede, Oasis, Supergrass, The Verve, Radiohead, Pulp and Blur. These bands drew on myriad styles from the 80s British rock underground, including twee pop, shoegazing and space rock as well as traditional British guitar influences like the Beatles and glam rock. For a time, the Oasis-Blur rivalry was similar to the Beatles-Rolling Stones rivalry. While bands like Blur tended to follow on from the Small Faces and The Kinks, Oasis mixed the attitude of the Rolling Stones with the melody of the Beatles. The Verve and Radiohead took inspiration from performers like Elvis Costello, Pink Floyd and R.E.M. with their progressive rock music, manifested in Radiohead's most famous album, *OK Computer*. These bands became very successful, and for a time Oasis was given the title "the biggest band in the world" thanks to an album selling some 19 million copies worldwide but slowed down after band breakups, publicity disasters in the United States and slightly less popular support. The Verve disbanded after on-going turmoil in the band, but on the other hand Radiohead threw themselves into electronic experimentation in their latest records and have stood the test of time in both the U.K. and the USA as a major act.

Indie rock

By the mid-90s, the term "alternative music" had lost much of its original meaning as rock radio and record buyers embraced increasingly slick, commercialized, and highly marketed forms of the genre. At the end of the decade, hip hop music had

pushed much of alternative rock out of the mainstream, and most of what was left played pop-punk and highly polished versions of a grunge/rock mishmash.

Many acts that, by choice or fate, remained outside the commercial mainstream became part of the indie rock movement. Indie rock acts placed a premium on maintaining complete control of their music and careers, often releasing albums on their own independent record labels and relying on touring, word-of-mouth, and airplay on independent or college radio stations for promotion. Linked by an ethos more than a musical approach, the indie rock movement encompasses a wide range of styles, from hard-edged, grunge influenced bands like Superchunk to do-it-yourself experimental bands like Pavement to punk-folk singers such as Ani DiFranco.

Currently, many countries have an extensive local indie scene, flourishing with bands with much less popularity than commercial bands, just enough of it to survive inside the respective country, but virtually unknown outside them.

Stoner rock

With some influences of Psychedelic Rock and riff oriented structure of early Heavy Metal, stoner rock emerged in the late 1980s. Bands such as Kyuss, Fu Manchu and Nebula. Characterised by sludgy sounding, heavily distorted amps and detuned guitars, stoner rock tries to simulate the experience of an LSD trip or smoking marijuana. Many stoner rock bands can often play one song for up to 20 minutes with great variation in emotion, speed and genre.

Stoner rock remains the cornerstone of the independent recording industry, with few mainstream exceptions, most notably Josh Homme who was the songwriter for both Kyuss and Queens of the Stone Age.

Success of hybrid genres (1994-1999)

Pop punk

With the death of Kurt Cobain, rock and roll music searched for a new face, sound, and trend. A second wave of alternative rock bands began to become popular, with grunge declining in the mid-90s. A fusion of pop music and punk rock, known as *pop punk* had been around since the 80s. In 1994 pop punk bands like Green Day and The Offspring brought the genre, to the mainstream with their multi-platinum selling albums *Dookie* and *Smash* respectively. As the 90's progressed other pop punk bands like NOFX and blink-182 also experienced success. Many pop-punk bands are known to go against society and government. In 2002 the album "Rock Against Bush" was introduced. there are many different punk bands on it including: Anti-Flag, NoFX, Sum 41, and The Offspring.

Post-grunge

Also in the wake of Cobain's death, many considered grunge to have died with him. A new style of music called *post-grunge* evolved. Much like the case of pop punk and punk rock, post-grunge differed from grunge in its more mainstream sound such as being more radio friendly. Bands like the Foo Fighters, Creed, Everclear, and Live spearheaded rock radio by playing this style of music.

Female solo artist Alanis Morissette also found success while being labeled under the post-grunge tag. In 1995 her album *Jagged Little Pill* became a major hit by featuring blunt, revealing songs such as "You Oughta Know". Combining the confessional, female-centered lyrics of artists such as Tori Amos with a post-grunge, guitar-based sound created by producer Glen Ballard, it succeeded in moving the introspection that had become so common in grunge to the mainstream. The success of *Jagged Little Pill* influenced successful more pop-oriented female artists during the late 90s including Fiona Apple and Jewel.

Rapcore and Nu metal

In the early 90s bands like Red Hot Chili Peppers, Rage Against the Machine, P.O.D. and later Deftones and Korn had brought a fresh sound by combining rap and rock with much success. Later in the decade this style, which contained a mix of grunge, metal, and hip-hop, became known as rapcore and spawned a wave of successful bands like Limp Bizkit and Linkin Park. Many of these bands also considered themselves a part of the similar genre *nu metal*.

Present day (2000-Present)

Internet Influence

In the early 2000s the entire music industry was shaken by claims of massive theft of music rights using file-sharing tools such as Napster, resulting in lawsuits against private file-sharers by the recording industry group the RIAA.

During much of the 2000s, rock has not featured as prominently in album sales in the US as in other countries such as the UK and Australia. By contrast to those countries, hip hop music has dominated the US single charts, with artists such as The Game, Snoop Dogg, Kanye West, Nelly, Eminem and Jay-Z. According to a recent study by Teenage Research Unlimited, hip hop is the most popular format of music among adults from ages 18-34 in the United States. R&B acts like Mariah Carey, Usher and Alicia Keys are very popular on the pop charts, although with the exception of Carey, none of these acts, rap or R&B, sell as many albums as rock did. Nearly all of the best selling albums of all time are still rock.

The biggest factor that has contributed to the resurgence of rock music is the rise of paid digital downloads in the 2000s. During the 90s, the importance of the buyable music single faded when Billboard allowed singles without buyable, album-separate versions to enter its Hot 100 chart (charting only with radio airplay). The vast majority of songs bought on paid download sites are singles bought from their albums; songs that are bought on a song-by-song basis off artist's albums are considered sales of singles, even though they have no official buyable single.

Garage rock revival

After existing in the musical underground, garage rock saw a resurgence of popularity in the early 2000s, with the garage rock revival. Bands like The White Stripes, The Strokes, Jet (band), The Vines, and The Hives all released successful singles and albums. This wave is often referred to as *back-to-basics rock* because of its raw sound.

Emo

In the early 90s there was a movement in the hardcore genre that came to be known as "Emotive Hardcore," spearheaded by Rites Of Spring. Harder-core-than-thou kids, who swore by Dischord Records a la Minor Threat, actually coined the term "Emo" as something of a put-down for the kids who really liked Rites Of Spring, Indian Summer and this new wave of "Emotive" Hardcore bands. That's right, "Emo" was once not something kids called themselves. The field exploded outwards from there - Level-Plane Records has always been the most famous Emo label. Acts like Yaphet Kotto, I Hate Myself, Saetia, Hot Cross, A Day In Black And White, Funeral Diner, I Would Set Myself On Fire For You, You And I, and hosts of others came in the next decade. Most emo bands have since broken up, but there's still the occasional hold-out (again, the majority of Level-Plane Records' roster has been a procession of emo acts). A currently rock trend is a style of punk that is referred to as emo (That truly means: emotionally charged hardcore punk even though most refer to it as Emotional) and also 'Screamo' music. It draws its style from softer punk and alternative rock styles from the 1980s. Many new bands have become well-known since 2001, including Hawthorne Heights, Mayday Parade, Jimmy Eat World, Something Corporate, My Chemical Romance, Dashboard Confessional, Amelie, Thursday, and The Used. Green Day has been called emo among otherbands, however, this subgenre has come to be frequently maligned by many rock enthusiasts. And many of the bands who are viewed to belong to the genre attempt to avoid being referred to as Emo. However,

Post-punk revival

Additionally, the retro trend has led to a post-punk revival. Bands like Hot Hot Heat, Panic! at the Disco The Libertines, The Killers, Franz Ferdinand, Arctic Monkeys, and The Bravery mix post-punk sensibilities with electronic beats, and are among the UK's biggest selling artists.

Social impacts

The influence of rock and roll is far-reaching, and has had significant impact worldwide on fashion, film styles, and attitudes towards sex and sexuality and use of drugs and alcohol. This impact is broad enough that "rock and roll" may also be

considered a lifestyle in addition to a form of music. Its impact has arguably been extremely positive as well, the phenomenal worldwide popularity of many rockstars facilitating charity events such as Live Aid.

Trivia

- The first record released in Britain to feature the words *Rock and Roll* was "Bloodnock's Rock And Roll Call", a 1956 record from The Goon Show.
- There have been many songs with the title "Rock and Roll" from The Treniers in the 1950s to Led Zeppelin, The Velvet Underground and Gary Glitter in the 1970s as well as Rainbow, The Rolling Stones and Daft Punk in the late 1990s. However, Trixie Smith is possibly the first artist to incorporate the words in the 1922 record "My Man Rocks Me with One Steady Roll."
- Approximately from the same time (during the 20's or the 30's), there is an early use of the term "Rock and Roll": There is a song from The Boswell Sisters which is called "Rock and Roll": "The name of their song [Boswell Sisters' song] "Rock and Roll" is an early use of the term (though far from the first). It is not one of the sisters' hotter numbers; it refers to "the rolling rocking rhythm of the sea". (Source: Boswell Sisters). The Boswell Sisters recorded songs only from 1925 to 1936, so this must be one of the first songs, if not the first, to be called "Rock and Roll".

See also

- Pop
- Country music
- Guitar
- Techno
- Post-rock

External links

- Rock Encyclopedia

Rock music - Rock genres

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hourly ● *adj.* 1 done or occurring every hour; 2 reckoned hour by hour. ● *adv.* 1 every hour; 2 by the hour.

house ● *n.* /haʊs/ 1 a building for human habitation. > chiefly Scottish a dwelling that is one of several in a building. > a building in which animals live or in which things are kept. 2 a building in which people meet for a particular activity. > a firm or institution: a *fashion house*. > (the House) Brit informal the Stock Exchange. > a restaurant or inn. 3 a religious community that occupies a particular building. > chiefly Brit a body of pupils living in the same building at a boarding school. > Brit formal a college of a university. 4 a legislative or deliberative assembly. > (the House) (in the UK) the House of Commons or Lords; (in the US) the House of Representatives. 5 a dynasty. 6 (also *house music*) a style of fast popular dance music typically using drum machines and synthesized bass lines. 7 *Astrology* a twelfth division of the celestial sphere. ● *adj.* 1 (of an animal or plant) kept in, frequenting, or infesting buildings. 2 of or relating to medical staff resident at a hospital. 3 of or relating to a firm, institution, or society. ● *v.* /haʊz/ 1 provide with shelter or accommodation. 2 provide space for. > enclose or encase.

— **PHRASES** *get on (or along) like a house on fire* informal have a very good and friendly relationship. *go (all) round the houses* take a circuitous route. *keep (or make) a House* Brit secure the presence of enough members for a quorum in the House of Commons. *keep house* run a household. *on the house* (of a drink or meal in a bar or restaurant) at the management's expense. *put (or set or get) one's house in order* make necessary reforms.

— **DERIVATIVES** *houseful* *n.* (pl. -fuls). *houseless* *adj.*
— **ORIGIN** OE *hūs* (n.), *hūsan* (v.), of Gmc origin.

house arrest ● *n.* the state of being kept as a prisoner in one's own house.

houseboat ● *n.* a boat which is fitted for use as a dwelling.

housebound ● *adj.* unable to leave one's house, typically due to illness or old age.

houseboy ● *n.* a boy or man employed to undertake domestic duties.

housebreak ● *v.* chiefly N. Amer. another term for **HOUSE-TRAIN**.

housebreaking ● *n.* the action of breaking into a building, especially in daytime, to commit a crime (replaced as a statutory crime in English law by burglary).

— **DERIVATIVES** *housebreaker* *n.*

housecarl /'haʊskɑːl/ (also *housecarle*) ● *n.* historical a member of the bodyguard of a Danish or English king or noble.

— **ORIGIN** OE *hūscarl*, from ON *húskarl* 'manservant'.

house church ● *n.* 1 a charismatic Church independent of traditional denominations. 2 a group meeting for Christian worship in a private house.

housecoat ● *n.* a woman's long, loose, lightweight robe for informal wear around the house.

house cricket ● *n.* a cricket with a birdlike warble, native to North Africa and SW Asia and found in warm buildings elsewhere. [*Acheta domestica*.]

housefather (or *housemother*) ● *n.* a person in charge of and living in a boarding school house or children's home.

house finch ● *n.* a common red-breasted brown finch, native to western North America. [*Carpodacus mexicanus*.]

housefly ● *n.* (pl. -flies) a common small fly occurring in and around human habitation and laying its eggs in decaying material. [*Musca domestica*.]

household ● *n.* a house and its occupants regarded as a unit.

Household Cavalry ● *n.* (in the British army) the two cavalry regiments with responsibility for guarding the monarch.

householder ● *n.* a person who owns or rents a house.

household gods ● *pl. n.* gods presiding over a household, especially (in ancient Rome) the lares and penates.

household name (also *household word*) ● *n.* a famous person or thing.

household troops ● *pl. n.* (in the UK) troops nominally employed to guard the sovereign.

house-hunting ● *n.* the process of seeking a house to buy or rent.

— **DERIVATIVES** *house-hunter* *n.*

house husband ● *n.* a man who lives with a partner and carries out the household duties traditionally done by a housewife.

housekeeper ● *n.* a person, typically a woman, employed to manage a household.

— **DERIVATIVES** *housekeep* *v.* (dated).

housekeeping ● *n.* 1 the management of household affairs. > money set aside for this. 2 non-productive but necessary routine operations such as record-keeping or administration in a computer or other system.

houseleek /'haʊslɪk/ ● *n.* a succulent plant with rosettes of fleshy leaves and small pink flowers, growing on walls and roofs. [*Sempervivum tectorum* and other species.]

house lights ● *pl. n.* the lights in the auditorium of a theatre.

housemaid ● *n.* a female domestic employee who cleans rooms.

housemaid's knee ● *n.* inflammation of the fluid-filled cavity covering the kneecap, often due to excessive kneeling.

houseman ● *n.* (pl. -men) 1 Brit. another term for **HOUSE OFFICER**. 2 N. Amer. another term for **HOUSEBOY**.

house martin ● *n.* a black-and-white bird of the swallow family which builds mud nests on the walls of buildings. [*Delichon urbica*.]

housemaster (or *housemistress*) ● *n.* a teacher in charge of a house at a boarding school.

house mouse ● *n.* a greyish-brown mouse found abundantly as a scavenger in human dwellings. [*Mus musculus*.]

House of Commons ● *n.* (in the UK) the elected chamber of Parliament.

house of correction ● *n.* historical an institution where vagrants and minor offenders were confined and set to work.

house officer ● *n.* Brit. a recent medical graduate receiving supervised training in a hospital and acting as an assistant physician or surgeon.

house of God ● *n.* a place of religious worship, especially a church.

house of ill fame (also *house of ill repute*) ● *n.* archaic or humorous a brothel.

House of Keys ● *n.* (in the Isle of Man) the elected chamber of Tynwald.

House of Lords ● *n.* (in the UK) the chamber of Parliament composed of peers and bishops. > a committee of specially qualified members of this, appointed as the ultimate judicial appeal court of England and Wales.

House of Representatives ● *n.* the lower house of the US Congress and other legislatures.

house plant ● *n.* a plant which is grown indoors.

house-proud ● *adj.* attentive to, or preoccupied with, the care and appearance of one's home.

houseroom ● *n.* space or accommodation in one's house.

— **PHRASES** *not give something houserom* Brit. be unwilling to have or consider something.

house-sit ● *v.* live in and look after a house while its owner is away.

— **DERIVATIVES** *house-sitter* *n.*

Houses of Parliament ● *pl. n.* (in the UK) the Houses of Lords and Commons regarded together.

house sparrow ● *n.* a common brown and grey sparrow that nests in the eaves and roofs of houses. [*Passer domesticus*.]

house-to-house ● *adj. & adv.* performed at or taken to each house in turn.

house-train ● *v.* chiefly Brit. train (a pet) to excrete outside

U pu | u: too | At my | au how | ei day | əu no | iə near | oi boy | Uə poor | Aɪ fire | əuə sour

House Music

House Music, dance music of the 1980s that combines funk with European high-tech pop and uses dub, digital sampling, and cross-fading. House music originated in the inner-city clubs of Chicago, Illinois. Acid house has minimal vocals and melody, instead surrounding the mechanically emphasized 4/4 beat with stripped-down synthesizer riffs and a wandering bass line. Other variants include hip house, which uses rap elements, and handbag (mainstream).

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House music

From Wikipedia, the free encyclopedia

House music is a style of electronic dance music that was developed by dance club DJs in the Midwestern United States city of Chicago in the early to mid-1980s. House music is strongly influenced by some elements of the late 1970s soul- and funk-infused dance music style of disco. House music takes disco's use of a prominent bass drum on every beat and developed a new style by mixing in a heavy electronic synthesizer bassline, electronic drums, electronic effects, funk and pop samples, and reverb (or delay)-enhanced vocals.

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House	
Stylistic origins:	Electro, Funk, Disco, Synthpop, Soul
Cultural origins:	1980s; Chicago, New York City, United States; London, Manchester, United Kingdom; Italy;
Typical instruments:	Synthesizer - Drum machine - Sequencer - Keyboard - Sampler
Mainstream popularity:	Large, especially late 1980s and early 1990s United States, United Kingdom and Australia. Still popular among Australian, South African, American and British club goers. The genre has enjoyed a new upswing since the mid-2000s.
Derivative forms:	Rave - Nu jazz - Madchester
Subgenres	
Acid - Chicago - Click - Deep - French - Garage - Microhouse - Progressive - Electro - Dream - Gabber - Hard - Italo - Latin - Minimal - Pumpin' - Pumping - Scouse - Tribal - UK Hard - Vocal	
Fusion genres	
Ambient - Ghetto - Hip - Tech	
Other topics	
Notable artists and DJs - Styles of house music	

Origins of the name

The origins of the term "house music" are disputed. Some house music enthusiasts claim that the term is derived from the name of a club called *The Warehouse*. In the late 1970s and early 1980s, "underground" warehouse parties became popular among the teenagers living in the Chicago area. One of these underground spots, attended primarily by gay black & latino men ^[1], became known as *The Warehouse*. The resident DJ at *The Warehouse*, Frankie Knuckles, mixed classic disco, European synthpop, new wave, industrial, and punk recordings. Club regulars referred to his mixes as *house* music.

Chip E.'s early recording "It's House" may also have helped to define this new form of electronic music. Chip E. claims the name came from methods of labelling records at the *Imports Etc* record store, where he worked at in the early 1980s. Music that DJ Knuckles played at the Warehouse nightclub was labelled "As Heard At The Warehouse", which was shortened to simply "The House".

Larry Heard, aka "Mr. Fingers", claims that the term "house" reflected the fact that many early DJ's created music in their own homes, using synthesizers and drum machines, including the Roland TR-808, TR-909, and the TB 303 "Bassline". These machines became known as the "Acid Machines", and were used to create the "Acid House" sound.

Musical elements

The common element of house music is a prominent 4/4 beat (a prominent kick drum on every beat, also known as four-to-the-floor) generated by a drum machine or other electronic means (such as a sampler). House music usually uses a continuous, repeating electronically-generated synth bassline.

Electronically-generated sounds and samples of recordings from genres such as jazz, blues and synth pop are then added to the foundation of the drum beat and synth bass line. House songs may also include soaring, reverb-drenched disco or soul-style and gospel vocals and additional percussion.

History

Not everyone understands House music; it's a spiritual thing; a body thing; a soul thing.

— From a track produced by Eddie Amador listen to 22 s sample (488Kb)

Precursors to house: 1970s to early 1980s

Fully electronic music tracks predated house. Early American Sci-Fi films and the BBC Soundtrack to popular television series *Doctor Who* helped to stimulate the development of space rock bands of the 1970s, such as Gong and Hawkwind, which had "spatial" and "floating" background sounds, mantra loops, electronic sequences, and futuristic effects, all over rock music song structures.

The late 1970s saw disco utilize the (by then) somewhat developed electronic sound and a limited genre emerged, appealing mainly to gay and Black audiences. In 1977, disco music crossed over into the mainstream American culture, following the popularity of hit film *Saturday Night Fever* and its accompanying soundtrack. As disco clubs filled there was a move to larger venues. The Paradise Garage club opened in New York in 1978, featuring DJ Larry Levan, and Studio 54, another New York disco club, was popular. The clubs played Diana Ross, Chic, Gloria Gaynor, Kool & the Gang, Donna Summer, and Larry Levan's own hit, "I Got My Mind Made Up." The disco boom was short-lived.

There was a backlash from Middle America, epitomised in Chicago radio DJ Steve Dahl's "Disco Demolition Night" in 1979. Disco returned to the smaller clubs and warehouses in Chicago. During the Seventies there was a battle of the DJ's Opening in 1977, the Warehouse on Jefferson street in Chicago, was a key venue in the development of house music. The main DJ was Frankie Knuckles.

At the other end of house was Ron Hardy, his sound was a more raw driving DJ sound as opposed to Frankie's smooth melodious Disco sound. Many of the club staples were a combination of New Wave and the old disco tunes but the limited number of records meant that the DJ had to be a creative force, introducing more deck work to revitalize old tunes. The new mixing skills also had local airplay with the Hot Mix 5 at WBMX.

Development of House music

House music is the direct descendant of the 1970s dance style of Disco, which blended soul, R&B, funk, salsa, rock and pop with a progressive, pro-diversity message. House music also incorporated other influences, such as New Wave, Reggae, Euro-Synth Pop, Industrial and Punk as well as the emerging Rap and Hip-Hop styles. House music DJs experimented with new editing techniques and electronic instruments, such as "remixing," "sampling".

House music was developed in the houses, garages and clubs of Chicago and Detroit, and it was produced for local club-goers in the "underground" club scenes, rather than for widespread commercial release. As a result, the recordings were much more conceptual, longer than the music usually played on commercial radio. House, techno, electro and hip-hop musicians used analog synthesizers and sequencers to create and arrange the electronic elements and samples on their tracks. House music "humanized" of the new electronic instruments by combining live traditional instruments and percussion and soulful

vocals with preprogrammed electronic synthesizers and "beat-boxes".

The chief source of this kind of records in Chicago was the record-store *Importes Etc.*, where the term "house" was introduced as a shortening of "Warehouse". Despite the new skills, the music was still essentially disco until the early 1980s when the first stand-alone drum machines were invented. House tracks could now be given an edge with the use of a mixer and drum machine. This was an added boost to the prestige of the individual DJs. [2]

The Colonel Abrams track "Trapped" produced by Richard James Burgess in 1984 was a huge international club hit throughout 1985 and contains many of the elements that would become typical of house music - the four-to-the-floor kick drum pattern, programmed bass-synth and driving sixteenth note hi-hat/snare part. Burgess and Jesse Saunders worked together in 1986 on a Geffen project. And these early collaborations brought New York and Chicago's house greats together for the first time. British producers Stock Aitken Waterman would exploit house by mixing it with bubblegum lyrics.

Chicago years: early 1980s - late 1980s

The style started out in gay clubs and warehouses of Chicago. People started going to these nightspots to hear this new style that was still called "Disco". Soon people shortened the phrase to "I'm goin down to the house...." and the style became popular in straight circles as well.

[1] In 1983 the Music Box club opened in Chicago. Owned by Robert Williams, the driving force was a DJ, Ron Hardy. The chief characteristics of the club's sound were sheer massive volume and an increased pace to the tunes. The club also played a wider range of music than just disco; artists such as Kraftwerk, Man Parrish, Yello and Blondie were played along with the "Disco" songs.

Two music tracks were arguably the first House music, each arriving in early 1983. The tune that was chronologically first was Jamie Principle and Frankie Knuckles' "Your Love", a huge hit in the clubs, but only available on tape. The second, "On and On" by Jesse Saunders was later put on vinyl (1985). Immediately on the tails of these recordings was Chip E.'s "The Jack Trax" featuring the songs "It's House" and "Time to Jack", which defined the genre with its complex rhythms, simple bassline, use of sampling technology, and minimalist vocals.

By 1985, house music dominated the clubs of Chicago, in part due to the radio play the music received on 102.7 FM WBMX as the radio stations mix shows progressed from an Italo Disco, Hip-Hop, Pop format to one of House Music. This was made possible by WBMX then program director Lee Michaels and WBMX's resident DJ team, the Hot Mix 5.

The music and movement was also aided by the electronic music revolution - the arrival of newer, cheaper and more compact music sequencers, drum machines (the Roland TR-909, TR-808 and TR-707, and Latin percussion machine the TR-727) and bass modules (such as the legendary Roland TB-303 in late 1985) gave House music creators even wider possibilities in creating their own sound, indeed the creation of acid house is directly related to the efforts of DJ Pierre, Larry Heard (Mr. Fingers), and Marshall Jefferson on the new drum and rhythm machines.

In 1985, two of the important record labels in the Chicago house music scene were DJ International Records, owned by Rocky Jones, and Trax Records, owned by Larry Sherman. Many of the songs that defined the Chicago house music sound were released on these two record labels. Steve "Silk" Hurley's "Music is the Key", Chip E's & K-Joy's "Like This", and Fingers Inc.'s "Mystery of Love" (1985) came from DJ International. In 1985, Trax released "Jack the Bass" and "Funkin with the Drums Again" by Farley Jackmaster Funk.

In 1986, Trax released "No Way Back" by Adonis, Larry Heard's (as Fingers Inc.) "Can You Feel It" and "Washing Machine", and an early house anthem in 1986, "Move Your Body" by Marshall Jefferson. This latter song helped to boost the popularity of the house style outside of Chicago.

Steve 'Silk' Hurley became the first house artist to reach number one in the UK in 1987 with "Jack Your Body". This and other tracks such as "Love Can't Turn Around" by Farley "Jackmaster" Funk helped move house from its spiritual home to its commercial birthplace — the United Kingdom. The Acid house and hip-house scenes were dominated by international producers like Tyree Cooper, Mr. Lee, Fast Eddie, Kool Rock Steady and Ralphie Rosario at the end of the 1980s. Other notable DJ's that came from the House movement in Chicago were Bad Boy Bill, Mike "Hitman" Wilson, Julian "Jupin" Perez, Lil Louis and Derrick Carter.

The Detroit connection: early 1980s - late 1980s

Detroit techno was developed in the mid 1980s and remained popular until the mid 1990s. Though Detroit techno is a distinct musical form, its pioneers were also instrumental in forwarding house music internationally, especially in the UK and Europe. Detroit techno developed as the legendary disc jockey The Electrifying Mojo, who conducted his own radio program at this time, influenced the fusion of eclectic sounds into the signature Detroit techno sound. This sound, heavily influenced by European Electronica (Kraftwerk, Art of Noise), early b-boy Hip-Hop (Man Parrish, Soul Sonic Force) and Italo Disco (Doctor's Cat, Ris, Klein M.B.O.), was further pioneered by Juan Atkins, Derrick May, and Kevin Saunderson.

KMS followed with seminal releases, including Blake Baxter's 1986 recording, "When we Used to Play / Work your Body", 1987's "Bounce Your Body to the Box" and "Force Field", 1988's "Wiggin" by MAYDAY, "The Sound / How to Play our Music" and "the Groove that Won't Stop" and a remix of "Grooving Without a Doubt". In 1988, as house music became more popular among general audiences, Kevin Saunderson's group Inner City with Paris Gray released the 1988 hits "Big Fun" and "Good Life", which eventually were picked up by Virgin Records. Each EP / 12 inch single sported remixes by Mike "Hitman" Wilson and Steve "Silk" Hurley of Chicago and Derrick "Mayday" May and Juan Atkins of Detroit. In , KMS had another hit release of "Rock to the Beat" which gained popularity overseas and in Chicago.

Derrick "Mayday" May had a style that was similar to Chicago native Larry Heard (Mr. Fingers), but it soon became distinct and gained popularity in Chicago. Between 1986 and 1989, the Transmat label released several of his hits, including "Nude Photo", "It Is What it Is" and "Beyond the Dance" by Rhythm is Rhythm, "The Groove" by Suburban Knight, and "Illusion" by R-Tyme (Derrick May & D-Wynn). The biggest and most influential hit in the house music scene is Rhythm is Rhythm's "Strings of Life," which became a cult classic in dance music clubs internationally.

See also: http://music.hyperreal.org/library/history_of_house.html

The British connection: late 1980s - early 1990s

In Britain the growth of house can be divided around the "Summer of Love" in 1988. House had a presence in Britain almost as early as it appeared in Chicago; however there was a strong divide between the House music as part of the gay scene and "straight" music. House grew in northern England, the Midlands and the South East. Founded in 1982 by Factory Records the Hacienda in Manchester became an extension of the "Northern Soul" genre and was one of the early, key English dance music clubs.

Until 1986 the club was financially troubled; the crowds only started to grow when the resident DJs (Pickering, Park and Da Silva) started to play house music. Many underground venues and DJ nights also took place across the UK, such as the private parties hosted by an early Miss Money Penny's contingent in Birmingham and many London venues. House was boosted in the UK by the tour in the same year of Knuckles, Jefferson, Fingers Inc. (Heard) and Adonis as the DJ International Tour.

One of the early anthemic tunes, "Promised Land" by Joe Smooth, was covered and charted within a week by the Style Council. The first English House tune came out in 1986 - "Carino" by T-Coy. Europeans embraced house music, and began booking legendary American House DJs to play at the big clubs, such as Ministry of Sound, whose resident, DJ Harvey brought in Larry Levan.

The underground house scene in cities such as Birmingham, Manchester and London were also provided with many underground Pirate Radio stations and DJs alike which helped bolster an already contagious, but otherwise ignored by the mainstream, music genre.

One of the earliest and most influential UK house and techno record labels was Network Records (otherwise known as Kool Kat records) who helped introduce Italian and US dance music to Britain as well as promoting select UK dance music acts.

But house was also developing on Ibiza. In the 1970s Ibiza was a hippie stop-over for the rich party crowd. By the mid-1980s a distinct Balearic mix of house was discernible. Several clubs like Amnesia with DJ Alfredo were playing a mix of rock, pop, disco and house. These clubs, fueled by their distinctive sound and Ecstasy, began to have an influence on the British scene. By late 1987 DJs like Paul Oakenfold and Danny Rampling were bringing the Ibiza sound to UK clubs like Shoom in Southwark (London), Heaven, Future, Spectrum and Purple Raines in Birmingham. But the "Summer of Love" needed an

added ingredient that would again come from America.

In America the music was being developed to create a more sophisticated sound, moving beyond just drum loops and short samples. New York saw this maturity evidenced in the slick production of disco house crossover tracks from artists such as Mateo & Matos and Blaze. In Chicago, Marshall Jefferson had formed the house 'super group' Ten City (from intensity), demonstrating the developments in "That's the Way Love Is". In Detroit there were the beginnings of what would be called techno, with the emergence of Juan Atkins, Derrick May and Kevin Saunderson.

Atkins had already scored in 1982 as part of Cybotron with the track "Clear" and in 1985 he released Model 500 "No UFOs" which became a big regional hit, followed by dozens of tracks on Transmat, Metroplex and Fragile. One of the most unusual was "Strings of Life" by Derrick May, who described his sound as "George Clinton and Kraftwerk jamming together in an elevator". It was a darker, more intellectual strain of house that followed its own trajectory. "Techno-Scratch" was released by the Knights Of The Turntable in 1984 which had a similar techno sound to Cybotron and is possibly where the term *techno* originated, although this is generally credited to Atkins, who borrowed the term from the phrase "techno rebels" which appeared in writer Alvin Toffler's book *The Third Wave*, 'Techno' being used in Cybotron's 1984 hit 'Techno City' (see Sicko 1998).

The records were completely independent of the major record labels and the parties at which the tracks were played avoided commercial music. The combination of house and techno came to Britain and gave House a phenomenal boost. A few clubs began to feature specialist House nights - the Hacienda had "Hot" on Wednesday from July 1988, 2,500 people could enjoy the British take on the Ibiza scene, the classic "Voodoo Ray" by A Guy Called Gerald (Gerald Simpson) was designed for the Hacienda and *Madchester*.

Factory boss Tony Wilson also promoted acid house culture on his weekly TV show. The Midlands also embraced the late 80s House scene with many underground venues such as multi storey car parks and more legal dance stations such as the Digbeth Institute (now the 'Sanctuary' and home to Sundissential).

In 1990 Electribe 101's debut album *Electribeal Memories* hit the racks (it had been preceded by the single "Talking With Myself"), the groups music combined the slick techno-jazz of Larry Heard with hints of the Detroit sound, added avant garde lyrics sung by a deep soulful voice (Billie Ray Martin) and garnished it all with dollops of hip-hop beats and a dreamy soundscape reminiscent of "Dusty In Memphis". The group were immediately and vastly influential on everything from House to Downtempo and the earliest examples of Drum and Bass.

US developments - late 1980s to early 1990s

Back in America the scene had still not progressed beyond a small number of clubs in Chicago, Detroit and New York. Paradise Garage in New York City was still the top club, although they now had Todd Terry, his cover of Class Action's Larry Levan mixed "Weekend" demonstrated the continuum from the underground disco to a new House sound with hip-hop influences evident in the quicker sampling and the more rugged bass-line. While hip-hop had made it onto radio play-lists, the only other choices were Rock, Country & Western or R & B. Other notable New York producers and DJs of the time were Bobby Konders, Tommy Musto, Frankie Bones all of whom had their work licensed internationally in the 1980s. In fact, many of the recordings on the nascent XL Recordings (UK) came from those artists.

Other influences from New York came from the hip-hop, reggae, and Latin community, and many of the New York City super producers/DJs began surfacing for the first time (Erick Morillo, Roger Sanchez, Junior Vasquez, Danny Tenaglia, Jonathan Peters) with unique sounds that would evolve into other genres (tribal house, progressive house, funky house). Producers such as Masters At Work and Kerri Chandler also started pioneering a richer Garage sound that was picked up on by 'outsiders' from the worlds of jazz, hip-hop and downbeat as much as it was by House aficionados.

Influential gospel/R&B-influenced Aly-us released "Time Passes On" in 1993 (Strictly Rhythm), then later, "Follow Me" which received radio airplay as well as being extensively played in clubs. Another US hit which received radio play was the single "Time for the Perculator" by Cajmere, which became the prototype of Ghettohouse sub-genre.

Cajmere is held by many to be one of the revitalising forces in Chicago Houses's rebirth of the early 1990s. Most of the 1980s generation were burnt out by bad contracts or had moved to New York or Europe. Cajmere started the Cajual and Relief labels (amongst others) offering a home to any producer in Chicago, no matter the style. By the early 1990s artists such as Cajmere himself (under that name as well as Green Velvet and as producer for Dajae), DJ Sneak, Glenn Underground and others were bringing out fresh records at a furious pace. Artists from the also recently-revitalised Dance Mania such as DJ

Rush, Robert Armani and his cousin Paul Johnson recorded for both and were in high demand as DJs in the lucrative European club circuit. Derrick Carter also became a deeply respected producer and a legendary DJ at this time.

Detroit was mostly known for techno and large labels such as 430 West, KMS and Serious Grooves with producers such as Kevin Saunderson, Marc Kinchen, Octave One (as well as fellow travellers from Chicago such as Chez Damier & Ron Trent who released records on Detroit labels regularly). During this period Underground Resistance were just as likely to release a pumping piano and vocals garage track as they were an electro track and had their Happy Records subsidiary.

Also at this time stirrings of a chilled dance scene relatively unconnected to the Chicago, Detroit, and New York scenes was springing up in the Los Angeles area with parties organised by Hardkiss and UK expats like DIY and Charles Webster. House music eventually came to clubs in cities like Boston, Massachusetts, Providence, Rhode Island, Philadelphia, Baltimore, and Washington D.C..

After the "Summer of Love": early 1990s to mid 1990s

In Britain, further experiments in the genre boosted its appeal. House and rave clubs like Lakota, Miss Money Penny's and the original C.R.E.A.M. emerged across Britain, hosting house and dance scene events. The 'chilling out' concept developed in Britain with ambient house albums such as The KLF's *Chill Out* [3] and "Analogue BubbleBath" by Aphex Twin. Chill Out electronic music is often defined as a different genres, such as Ambient, or downtempo (later on) or New Age (older). The unifying feature of Chill Out electronica is long sustained tones and a smoother sound, rather than the noisy, percussive sound of other styles.

At the same time, a new indie dance scene emerged, with groups such as Happy Mondays, The Shamen, New Order, Meat Beat Manifesto, Renegade Soundwave, EMF, The Grid and The Beloved. In New York, bands such as Deee-Lite furthered house music's international influence. Two distinctive tracks from this era were the Orb's "Little Fluffy Clouds" (with a distinctive vocal sample from Rickie Lee Jones) and the Happy Mondays' "Wrote for Luck" ("WFL") which was transformed into a dance hit by Paul Oakenfold.

House club scene

The UK Criminal Justice Bill of 1994 was a government attempt to ban large rave dance events featuring music with "repetitive beats". There were a number of abortive "Kill the Bill" demonstrations. Although the bill did become law in November 1994, it had little effect. The music continued to grow and change, as typified by the emergence of acts like Leftfield with "Release the Pressure", which introduced dub and reggae into the house music sound. In more commercial recordings, a mix of R&B with stronger basslines was used.

The house music scene was shaped by a variety of influences, including the club culture scene. Like the 1970s disco club scene, the house music club scene was associated with a number of drugs which club-goers used to enhance the dancing experience, such as amyl nitrite "poppers", MDMA, ketamine, and GHB.

As well, like the disco scene that preceded it, the house music club scene attracted a mix of cultural and racial groups. Tunes like "The Bouncer" from Kicks Like a Mule used sped-up hip-hop breakbeats. With SL2's "On A Ragga Trip" they gave the foundations to what would become drum and bass and jungle. Initially called breakbeat hardcore, it found popularity in London clubs like Rage as an "inner city" music. Labels like Moving Shadow and Reinforced became underground favorites.

Subgenres of house music

"**London Hardcore Techno**" was a style of music that Moonshine music released in a compilation album entitled, "140 BPM: The Speed Limit". These songs had an increased tempo of around 160 bpm. Tunes like "Terminator" from Goldie marked a distinct change from house with heavier, faster and more complex bass-lines: drum and bass (dnb). Goldie's early work culminated in the twenty-two minute epic "Inner City Life" a hit from his debut album *Timeless*.

UK garage developed later, growing in the underground club scene from drum and bass ideas. Aimed more for dancing than listening, it produced distinctive tunes like "Spin Spin Sugar", the Sneaker Pimps's pop hit, remixed by Armand Van Helden in 1996, and "Double 99" from Ripgroove in 1997. Gaining popularity amongst clubbers in Ibiza, it was re-imported to the UK and in a softened form had chart success: soon it was being applied to mainstream acts like Liberty X and Victoria

Beckham.

The **4 Hero** subgenre went in the opposite direction. Groups exploring the 4 Hero sound adopted soul and jazz influences, and some used a full orchestral section to create a more "sophisticated" sound. Later, this led directly to the West London scene known as Broken beat or Breakbeat. This style is also not strictly "house", but as with all electronic music genres, there is overlap.

Mid to late-1990s

Back in the US some artists were finding it difficult to gain recognition. Another import into Europe of not only a style but also the creator himself was Joey Beltram. From Brooklyn his "Energy Flash" had proved rather too much for American House enthusiasts and he needed a move to find success. The American industry threw its weight behind DJs like Junior Vasquez, Armand van Helden and especially Masters at Work who produced a seemingly limitless number of highly original and epoch making creations (such as Nuyorican Soul) as well as churning out endless commercial remixes of Madonna, Kylie Minogue, U2, Britney Spears, the Spice Girls, Whitney Houston, Gloria Estefan, Janet Jackson, Mariah Carey.

During this time many individuals and particularly corporations realized that house music could be extremely lucrative and much of the 1990s saw the rise of sponsorship deals and other industry practices common in other genres.

To develop successful hit singles, some argued that the record industry developed "handbag house": throwaway pop songs with a retro disco beat. Underground house DJs were reluctant to play this style, so a new generation of DJs were created from record company staff, and new clubs like Miss Money Penny's, Liverpool's Cream (as opposed to the original underground night, C.R.E.A.M.) and the Ministry of Sound were opened to provide a venue for more commercial sounds.

By 1996 Pete Tong had a major role in the playlist of BBC Radio 1, and every record he released seemed to be guaranteed airplay. Major record companies began to open "superclubs" promoting their own acts, forcing many independent clubs and labels out of business. These superclubs entered into sponsorship deals initially with fast food, soft drinks, and clothing companies and later with banks and insurance brokers. Flyers in clubs in Ibiza often sported many corporate logos.

Meanwhile, in Los Angeles, CA, Chicago and the West Coast were coming together to form a new sub-genre, Chicago Hard House. DJs such as Bad Boy Bill, DJ Lynnwood, DJ Irene, Richard "Humpty" Vission and DJ Enrie were comingling sounds, developing a new style of house music that took the nation by storm. With the release of DJ Mix Compilation CDs, these artists developed an international fan base and started touring their sound. These DJs, still active today, crossed house music over at Los Angeles radio and in the clubs, making it a staple for clubbers and ravers alike.

House in the new millennium

Dance music arguably hit its peak at the turn of the millennium in the US and UK. A number of reasons are seen for its decline in mainstream popularity during the 2000s:

- Many people felt that club promoters had gone too far in what they were asking people to pay on a weekly basis to enter clubs. A prime example was on New Year's Eve at the turn of the Millennium. Some promoters had been asking upwards of £100 (\$180) to attend clubs and various event venues across Britain. A large number of club goers instead decided to stay away all together or go to local parties. Many in general grew tired with paying up to £20 (\$35) on a weekly basis for poor quality club nights which had little variation from week to week and venue to venue.
- Older people that had been with the scene from the beginning started to move away. Many in their 30s started having families and settling down. Many younger people viewed Dance music as becoming increasingly outmoded with the same set of DJs playing in Clubs and on the Radio year after year.
- The democratization and mainstreaming of electronic music composing through ever-cheaper computer software made electronic music as a whole less novel and more commonplace. This also affected its marketability, since most music marketing requires a high degree of novelty to drive sales and cultural interest.
- Many older clubbers who did have families remained active in the scene, and small-scale events organisers, invariably not tied to a venue, began to appear to cater to a group that was increasingly ostracised by younger clubbers, and unable to go clubbing more than once or twice a month. This scene subsequently has expanded and about half of

those involved are under 30.

- A lot of the same music was being played on commercial dance shows, and in bars, supermarkets, and television advertisements. This along with a lack of invention in the mainstream left many people feeling increasingly bored with the music. This has inevitably led to the music being forced back underground to its roots.
- Ecstasy, the drug of choice for many on the Dance scene during the late 1980s and throughout the 1990s, started to lose its popularity to Cocaine and Ketamine. Both these drugs changed the nature and the atmosphere of the scene. In part this was due to the decreasing proportion of MDMA in Ecstasy, which was increasingly being cut with Amphetamines, Ketamine as well as a generally greater amount of inert 'bulk' substances.
- The global rise of hip hop during the late 1990s as well as the re-emergence in the UK of a strong Rock and Indie scene drew many away from Dance Music.

2000s House music

As of 2003, a new generation of DJs and promoters, including James Zabiela, Miguel Migs and Mylo, were emerging, determined to kickstart a more underground scene and there were signs of a renaissance in Atlanta, Chicago, Detroit, New York and other racially-mixed cities, as well as in Australia, Canada, Scandinavia, Scotland and Germany. For example, in 2004 the Montreal club Stereo, co-owned by David Morales and party aficionado Scott Lancaster, celebrated its sixth year in operation and in 2006 The Guvernment in Toronto with Mark Oliver is celebrating its 10th anniversary.

Stereo, opened in 1998, was modeled after the seminal New York City club Paradise Garage, focusing the experience on the quality of sound and lighting. The key to house music was re-invention. A willingness to steal or develop new styles and a low cost of entry encouraged innovation. The development of computers and the Internet play a critical role in this innovation. One need only to examine how house music has evolved over time to evaluate the effect computers and the Internet have had on house music and music in general.

In 2005 radio stations came under increasing scrutiny because of their blatant homogenization of radio. By, 2007, *Save Internet Radio* campaign was launched to prevent the loss of internet radio stations, especially those who play exclusively House music and other electronic dance music styles. Some audiences are fragmenting into different camps based around the old-guard house sound and a darker, more synth-driven sound influenced by 1980s retro sentiment. This is an entirely new genre of music, having more to do with techno, electronica and EBM music than house.

Just recently, Richard M. Daley, Mayor of Chicago proclaimed August 10, 2005 to be House Unity Day in Chicago last July 27, 2005 in celebration of House Music's 21st anniversary. DJs like Frankie Knuckles, Marshall Jefferson, Paul Johnson and Mickey Oliver were cited among the many other DJs who came together to celebrate the proclamation at the Summer Dance Series event organized by Chicago's *Department of Cultural Affairs*. Two newer forms of house called Ghetto House and sometimes Juke--named after the dance Jukin'--in addition to the "Footworkin'" dance craze have been gaining ground in Chicago. [2]

House music's influences

Late 1970s to early 1980s

In the late 1970s, disco songs began incorporating electronic sounds, such as Donna Summer's performance of "I Feel Love" (1977)(by Giorgio Moroder). In the same year, Kraftwerk's album "Trans-Europe Express" began being played in New York discos; this album contains a number of the elements that would later appear in techno and Drum and Bass. By the early 1980s, UK bands began updating the disco sound of the 1970s with a more electronic, post-punk dance music style, such as in the UK band New Order's song "Blue Monday" (1983) [4] By 1984, Lime released an album with a style dubbed "HiNRG", which moulded the late 1970s sounds of Giorgio Moroder and Kraftwerk into a catchy club style with beatbox programming and "breakdown sections". M and M's club mixes and Jesse Saunders - "On and On" (1984/1985) had many elements of electronic dance music that developed into the "house music" sound, such as synths (including a 303 and minimal vocals).

- Mr Fingers - "Can You Feel It?"/"Washing Machine"/"Mystery of Love" (1985)
In late 1984, Jazz-influenced Larry Heard developed three lush, 'over-engineered' sounding tracks in one sitting, eked out of equipment such as a Roland TR-707 and Juno 6. Heard's landmark work would set the trend for the Deep house genre that continued early house's atmospherics and (compared with later music) slow beat, 110-125 bpm.
- Chip E. - "It's House" (1985)
Written by Chip E. and featuring keyboard work by Joe Smooth, this release is often considered as the definition of Chicago House Music. The first self-referential "house music" record. The simplistic referential lyrics go "It's House, It's House" in varying pitch, to a driving bassline and percussion.
- Marshall Jefferson - "Move Your Body (House Music Anthem)" (1987)
The second self referential "house music" record. The referential portion of the lyrics goes: "Gotta have House Music all night long... With that House Music you can't go wrong..."
- Phuture - "Acid Trax" (1986)
An early acid house song which was produced during experiments with a 303 machine by DJ Pierre, Spanky J and Herbert in Chicago.
- Steve 'Silk' Hurley - "Jack Your Body" (1987)
The first real House track to reach No.1 in the UK Top 40 pop chart in January 1987 - and was also the first to register more than half its sales on the 12" vinyl format. In 1989 Hurley would transform Roberta Flack's soft ballad "Uh Oh Look Out" into a boisterous inner city floor filler: the first fully formed example of such a transformation in the house era.
- S'Express - "Theme from S'Express" (1988)
An acid house classic. Obviously disco-influenced, combined with funky acid 303 baseline. Samples Rose Royce's classic "Is it Love You're After". Reached Number one on the UK charts.
- Technotronic - "Pump Up the Jam" (1989)
Probably the first house record to break the top 10 on the US pop charts.
- Madonna - "Vogue" (1990)
Close behind "Pump up the Jam" and produced by perennial New York DJ Shep Pettibone, this record marked the absolute commercial breakout of House in the United States. Went to number one on charts worldwide. Became the highest selling single on WEA up to that time, beating Chic's 1978 hit "Le Freak". Though she's seldom credited for it, 1985's under-produced "Into the Groove" was also hugely influential on the genre, and predicted the turn toward minimalism in club records (the record had been issued in its demo form because of time constraints on the "Desperately Seeking Susan" release, hence the under-production that is evident)
- Leftfield - "Release the Pressure" (1995)
Credited with the creation of progressive house music.

Musicology

House music is uptempo music for dancing and has a comparatively narrow tempo range, generally falling between 118 beats per minute (bpm) and 135 bpm, with 127 bpm being about average since 1996.

Far and away the most important element of the house drumbeat is the (usually very strong, synthesized, and heavily equalized) kick drum pounding on every quarter note of the 4/4 bar, often having a "dropping" effect on the dancefloor. Commonly this is augmented by various kick fills and extended dropouts (aka breakdowns). Add to this basic kick pattern hi-hats on the eighth-note offbeats (though any number of sixteenth-note patterns are also very common) and a snare drum and/or clap on beats 2 and 4 of every bar, and you have the basic framework of the house drumbeat.

This pattern is derived from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially the 1970s disco drummers. Due to the way house music was developed by DJs mixing records together, producers commonly layer sampled drum sounds to achieve a larger-than-life sound, filling out the audio spectrum and tailoring the mix for large club sound

systems.

Techno and trance, the two primary dance music genres that developed alongside house music in the mid 1980s and early 1990s respectively, can share this basic beat infrastructure, but usually eschew house's live-music-influenced feel and black or Latin music influences in favor of more synthetic sound sources and approach.

House music in popular culture

- The game *Grand Theft Auto: San Andreas* includes a radio station, SF-UR, dedicated solely to House music. Additionally, Rise FM in *Grand Theft Auto: Liberty City Stories* plays mostly House.
- On *Saturday Night Live*, Kenan Thompson portrays "DJ Dynasty Handbag", the host of the public access program "Deep House Dish" that reviews fictional house music performers who perform humorously stereotypical songs that are only a few seconds long.
- In the British TV series "Da Ali G Show", British Comedian Sacha Baron Cohen in character as the eponymous London pseudo-gangster Ali G implied during a segment on dangerous drugs that "Ain't the most worrying things about these (ecstasy) that it actually make you enjoy house music".

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Other meanings

House music also refers to the recorded music played while a theater audience takes their seats before a performance, or, in live music venues, the recorded music played before the live music begins. That name is given because the music is played in the front of house. Some celebrity performers are able to request their choice of house music, or specify that there be no house music. These requests are made in the technical rider to their contract, the same document that specifies what items must be present in the dressing room.

References

- ¹ ^ House. Encyclopaedia Britannica. Retrieved on May 1, 2007.
 - ² ^ In retrospect, English electronic music has been partly an influence, such as Sheffield based industrial band Cabaret Voltaire who pioneered a proto-"house sound" as early as 1981 with tracks like "Automotivation".
 - ³ ^ It can be argued that this album is not house, because its prominent lack of percussion on most tracks.
 - ⁴ ^ This song has been sampled, remixed and covered by electronic dance producers all over the world.
1. Peter Shapiro (2000) *Modulations: A History of Electronic Music: Throbbing Words on Sound*. ISBN 1-891024-06-X
 2. The History of House (2004) *HouseKeeping: Funky House DJs from the UK*

See also

- Styles of house music

- List of electronic music genres
- List of notable house music artists and releases
- House dance

House

Acid - Ambient - Chicago - Dark - Deep - Dream - Electro - French - Garage - Ghetto - Hard - Hip - Italo - Latin - Minimal - Microhouse - Progressive - Pumpin' - Tech - Tribal

Other electronic music genres

Ambient | Breakbeat | Drum & Bass | Electronica | Electronic Art Music | UK Garage | Hard Dance | Hardcore | **House** | Industrial | Synthpop | Techno | Trance

Electronic music | Genres

Ambient | Breakbeat | Drum & Bass | Electronica | Electronic Art Music | UK Garage | Hard Dance | Hardcore | **House** | Industrial | Synthpop | Techno | Trance

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rocaillie | rock rose

rocaillie /rə(ʊ)'kaɪ/ ● n. an 18th-century artistic or architectural style of decoration characterized by elaborate ornamentation with pebbles and shells.

— ORIGIN Fr., from *roc* 'rock'.

rocambole /rɒk(ə)'mbaʊl/ ● n. a plant that is closely related to garlic and is sometimes used as a flavouring. [*Alium scorodoprasum*.]

— ORIGIN C17: from Fr., from Ger. *Rockenbolle*.

ROCE ● abbrev. Finance return on capital employed.

Roche limit /rəʊʃ/ ● n. Astronomy the distance within which the gravitational field of a large body is strong enough to prevent any smaller body from being held together by gravity.

— ORIGIN C19: named after the Fr. mathematician Edouard Albert Roche.

roche moutonnée /rɒʃ mu:'tɒneɪ/ ● n. (pl. **roches moutonnées** pronounced same) Geology a small bare outcrop of rock shaped by glacial erosion, with one side smooth and gently sloping and the other steep, rough, and irregular.

— ORIGIN C19: Fr., lit. 'fleecy rock'.

rochet /rɒʃɪt/ ● n. Christian Church a vestment resembling a surplice, worn chiefly by bishops and abbots.

— ORIGIN ME: from OFr., a dimin. from a Gmc base shared by Ger. *Rock* 'coat'.

rock ● n. 1 the hard mineral material of the earth's crust, exposed on the surface or underlying the soil. > a mass of this projecting out of the ground or water. > (the **Rock**) Gibraltar. > a boulder. > N. Amer. a stone of any size. 2 Geology any natural material with a distinctive mineral composition. 3 Brit. a kind of hard confectionery in the form of cylindrical peppermint-flavoured sticks. 4 informal a diamond or other precious stone. 5 informal a small piece of crack cocaine. 6 (rocks) vulgar slang a man's testicles.

— PHRASES **between a rock and a hard place** informal faced with two equally difficult alternatives. **get one's rocks off** vulgar slang have an orgasm. **on the rocks** informal 1 experiencing difficulties and likely to fail. 2 (of a drink) served undiluted and with ice cubes.

— DERIVATIVES **rockless** adj. **rock-like** adj.

— ORIGIN ME: from OFr. *rocque*, from med. L. *rocca*.

rock ● v. 1 move gently to and fro or from side to side. > shake, especially because of an earthquake or explosion. 2 cause great shock or distress to. 3 informal dance to or play rock music. 4 informal have an atmosphere of excitement or much social activity. ● n. 1 (also **rock music**) a form of popular music derived from rock and roll and pop music but characterized by a more serious approach. > rock and roll. 2 a rocking movement.

— ORIGIN OE *roccian*, prob. from a Gmc base meaning 're-move, move'.

rockabilly ● n. a type of popular music, originating in the south-eastern US, combining elements of rock and roll and country music.

— ORIGIN 1950s: blend of **ROCK AND ROLL** and **HILLBILLY**.

rock and roll (also **rock 'n' roll**) ● n. a type of popular dance music originating in the 1950s from an amalgamation of rhythm and blues and country music and characterized by a heavy beat and simple melodies.

— DERIVATIVES **rock and roller** n.

rock bass ● n. a red-eyed North American sunfish of rocky streams. [*Ambloplites rupestris*.]

rock-bottom ● adj. at the lowest possible level. ● n. (rock bottom) the lowest possible level.

rock-bound ● adj. (of a coast or shore) rocky and inaccessible.

rockburst ● n. a sudden, violent rupture or collapse of highly stressed rock in a mine.

rock cake ● n. chiefly Brit. a small currant cake with a hard rough surface.

rock candy ● n. N. Amer. a kind of hard confectionery typically made of masses of crystallized sugar.

rock climbing ● n. the sport or pastime of climbing rock faces, especially with the aid of ropes and special equipment.

— DERIVATIVES **rock climber** n. **rock climber** n.

rock cress ● n. another term for **ARABIS**.

rock crystal ● n. transparent quartz, typically in the form of colourless hexagonal crystals.

rock dove ● n. a mainly blue-grey pigeon of coastal and inland cliffs, the ancestor of domestic and feral pigeons. [*Columba livia*.]

rock ● n. 1 a person who performs, dances to, or enjoys rock music. > a rock song. > Brit. a young person, especially in the 1960s, belonging to a subculture characterized by leather clothing, riding motorcycles, and a liking for rock music. 2 a rocking chair. 3 a curved bar or similar support on which something such as a chair can rock. > a rocking device forming part of a mechanism. 4 the amount of curvature in the longitudinal contour of a boat or surfboard.

— PHRASES **off one's rocker** informal mad.

rock ● n. 1 a person who performs, dances to, or enjoys rock music. > a rock song. > Brit. a young person, especially in the 1960s, belonging to a subculture characterized by leather clothing, riding motorcycles, and a liking for rock music. 2 a rocking chair. 3 a curved bar or similar support on which something such as a chair can rock. > a rocking device forming part of a mechanism. 4 the amount of curvature in the longitudinal contour of a boat or surfboard.

rock switch ● n. an electrical on/off switch incorporating a spring-loaded rocker.

rockery ● n. (pl. -ies) a heaped arrangement of rocks with soil between them, planted with rock plants.

rocket ● n. 1 a cylindrical projectile that can be propelled to a great height or distance by the combustion of its contents. > a missile or spacecraft propelled by an engine providing thrust on the same principle. 2 Brit. informal a severe reprimand. ● v. (rocketed, rocketing) 1 (of an amount, price, etc.) increase very rapidly and suddenly. 2 move or progress very rapidly. 3 attack with rocket-propelled missiles.

— ORIGIN C17: from Fr. *roquette*, from Ital. *rochetta*, dimin. of *rocca* 'distaff (for spinning)', with ref. to its cylindrical shape.

rocket ● n. an edible Mediterranean plant of the cabbage family eaten in salads. [*Eruca vesicaria* subsp. *sativa*.] > used in names of other fast-growing plants of this family, e.g. **sweet rocket**.

— ORIGIN C15: from Fr. *roquette*, from Ital. *ruchetta*, dimin. of *ruca*, from L. *eruca* 'downy-stemmed plant'.

rocketeer ● n. a person who designs or operates space rockets.

rocketry ● n. the branch of science and technology concerned with rockets.

rocket scientist ● n. [jusu. with neg.] informal, chiefly N. Amer. very intelligent person.

rock face ● n. a bare vertical surface of natural rock.

rockfall ● n. a descent of loose rocks. > a mass of falling rock.

rockfish ● n. (pl. same or -fishes) a marine fish of the scorpionfish family with a laterally compressed body. [Genus *Sebastes*: numerous species.]

rock flour ● n. finely powdered rock formed by glacial other erosion.

rock garden ● n. a rockery. > a garden in which rocks are the chief feature.

rockhopper ● n. a small penguin with a yellowish breeding on subantarctic coastal cliffs. [*Eudyptes chrysocome*.]

rockhound ● n. informal, chiefly N. Amer. a geologist or amateur collector of mineral specimens.

— DERIVATIVES **rockhounding** n.

rocking chair ● n. a chair mounted on rockers or springs.

rocking horse ● n. a model of a horse mounted on rockers or springs for a child to ride on.

rocking stone ● n. a boulder poised in such a way that it can be easily rocked.

rockling ● n. a slender marine fish of the cod family, typically occurring in shallow water or tidal pools. [Genus *Ciliata* and *Rhinomemus*: several species.]

rock 'n' roll ● n. variant spelling of **ROCK AND ROLL**.

rock pigeon ● n. another term for **ROCK DOVE**.

rock pipit ● n. a dark-coloured pipit frequenting shores in NW Europe. [*Anthus petrosus*.]

rock plant ● n. a plant that grows on or among rocks.

rock pool ● n. a pool of water among rocks, especially along a shoreline.

rock rabbit ● n. another term for **PIKA**.

rock-ribbed ● adj. N. Amer. uncompromising, especially with respect to political allegiance.

rock rose ● n. a herbaceous or shrubby plant with like flowers, native to temperate and warm regions.

CONSONANTS b but | d dog | f few | g get | h he | j yes | k cat | l leg | m man | n no | p

Rock and roll


From Wikipedia, the free encyclopedia

Rock and Roll (also known as **Rock 'n' Roll**), is a genre of music that evolved in the United States in the late 1940s and became popular in the early 1950s, and quickly spread to the rest of the world. It later spawned the various sub-genres of what is now called simply 'rock', usually accompanied by lyrics. The beat is essentially a boogie woogie blues rhythm with an accentuated backbeat, the latter almost always provided by a snare drum. Classic rock and roll is played with one electric guitar or two electric guitars (one lead, one rhythm), an electric bass guitar, and a drum kit. Keyboards are a common addition to the mix. In the rock and roll style of the early 1950s, the saxophone was often the lead instrument, replaced by guitar in the mid 1950s. In the earliest form of rock and roll, during the late 1940s, the piano was the lead instrument, and indeed, among the roots of rock and roll is the boogie woogie piano of the big-band era that dominated American music in the 1940s.

The massive popularity and eventual worldwide scope of rock and roll gave it an unprecedented social impact. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language. Many of its early stars, notably Elvis Presley, Roy Orbison and Bill Haley & His Comets, built movie and/or television careers around their music.

The term "*rock and roll*", which was black slang for dancing or sex, appeared on record for the first time in 1922 on Trixie Smith's "*My Baby Rocks Me With One Steady Roll*". Even earlier, in 1916, the term "rocking and rolling" was used with a religious connotation, in the phonograph record "The Camp Meeting Jubilee" by "Male Quartette."^[1] The word "rock" had a long history in the English language as a metaphor for "to shake up, to disturb or to incite". The verb "Roll" was a medieval metaphor which meant "having sex". Writers for hundreds of years have used the phrases "They had a roll in the hay" or "I rolled her in the clover".^[1] In 1934 the Boswell Sisters were referring to the rock and roll of waves in their song "Rock and Roll"^[2] Country singer Tommy Scott was

Rock music	
Stylistic origins:	Rock and roll , ultimately blues (mostly jump blues and Chicago blues), country music and R&B
Cultural origins:	Late 1940s United States
Typical instruments:	Guitar, Bass, Drums, often also Keyboards
Mainstream popularity:	Much, constant and worldwide since the 1950s
Derivative forms:	Alternative rock - Heavy metal - Punk rock
Subgenres	
Art rock - British rock - Christian rock - Classic Rock - Desert rock - Detroit rock - Experimental rock - Garage rock - Girl group - Glam rock - Glitter rock - Group Sounds - Hard rock - Heartland rock - Instrumental rock - Jam band - Jangle pop - Krautrock - Post-rock - Power pop - Protopunk - Psychedelia - Pub rock (Aussie) - Pub rock (UK) - Rock en español - Soft rock - Southern rock - Surf	
Fusion genres	
Aboriginal rock - Afro-rock - Anatolian rock - Blues-rock - Boogaloo - Country rock - Cumbia rock - Flamenco-rock - Folk rock - Indo-rock - Jazz rock - Madchester - Merseybeat - Progressive rock - Punta rock - Raga rock - Raï rock - Rockabilly - Rockoson - Samba-rock - Tango-rockéro	
Regional scenes	
Argentina - Armenia - Australia - Austria - Belarus - Belgium - Bosnia and Herzegovina - Brazil - Cambodia - Canada - Chile - China - Cuba - Czech Republic - Croatia - Denmark - Dominican Republic - Estonia - Finland - France - Greece - Germany - Hungary - Iceland - India - Indonesia - Ireland - Israel - Italy - Japan - Latvia - Lithuania - Malaysia - Mexico - Nepal - Netherlands - New Zealand - Norway - Peru - Philippines - Poland - Portugal - Russia - Serbia and Montenegro - Slovenia - South Africa - Spain - Sweden - Switzerland - Tatar - Thailand - Turkey - Ukraine - United Kingdom - United States - Uruguay - Vietnam - SFR Yugoslavia - Zambia	
Other topics	
Backbeat - Rock opera - Rock band - Performers - Rock anthem - Hall of Fame - Social impact	

 **Rock and roll Portal**

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Cons. Opp. Nos. 91165876; 91165899;
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referring to the motion of a railroad train in the 1951 "Rockin and Rollin".[3] [4]

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Precursors and Origins

Rock and roll began to emerge as a musical style in United States of America during the late 1940s as a combination of the rhythms of the blues, R&B, African American culture, and from America's country and western music, as well as gospel. Though elements of rock and roll can be heard in country records of the 1930s, and in blues records from the 1920s, rock and roll did not acquire its name until the 1950s. An early form of rock and roll was rockabilly, which combined the above elements with jazz, influences from traditional Appalachian folk music, and Gospel. Going back even further, rock and roll can trace one lineage to the old Five Points district of mid-19th century New York City, the scene of the first fusion of heavily rhythmic African shuffles and sand dances with melody-driven European genres, particularly the Irish jig.

Rocking was a term first used by black gospel singers in the American South to mean something akin to spiritual rapture. By the 1940s, however, the term was used as a double entendre, ostensibly referring to dancing, but with the subtextual meaning of sex, as in Roy Brown's "Good Rocking Tonight." This type of song was usually relegated to "race music" outlets (music industry code for rhythm and blues stations) and was rarely heard by mainstream white audiences.

During the 1920s and 1930s, many white Americans enjoyed African-American jazz and blues performed by white musicians. They often objected to the music as performed by the original black artists, but found it acceptable when performed by whites. A few black rhythm and blues musicians, notably Louis Jordan, the Mills Brothers, and The Ink Spots, achieved crossover success. While rock and roll musicians increasingly wrote their own material, many of the earliest white rock and roll hits were covers of earlier rhythm and blues or blues songs. Blues would continue to inspire rock performers for decades. Delta blues artists such as Robert Johnson and Skip James also proved to be important inspirations for British blues-rockers such as The Yardbirds, Cream, and Led Zeppelin.

In 1951, Cleveland, Ohio disc jockey Alan Freed began playing this type of music for a multi-racial audience. Freed is credited with coining the phrase "rock and roll" to describe the rollicking R&B music. While working as a disc jockey at radio station WJW in Cleveland, he also organized the first rock and

roll concert, called "*The Moondog Coronation Ball*" on March 21, 1952. The event, attended mainly by African Americans, proved a huge drawing card — the first event had to be ended early due to overcrowding. Thereafter, Freed organized many rock and roll shows attended by both whites and blacks, further helping to introduce African-American musical styles to a wider audience.

There is much debate as to what should be considered the first rock & roll record. Sister Rosetta Tharpe was recording shouting, stomping music in the 1930s and 1940s that in some ways contained major elements of mid-1950s rock and roll. She scored hits on the pop charts as far back as 1938 with her gospel songs, such as "This Train" and "Rock Me", and in the 1940s with "Strange Things Happenin' Every Day", "Up Above My Head", and "Down By The Riverside." Another artist who was singing hard-rocking blues/gospel to a boogie piano was Big Joe Turner, whose 1939 recording, "Roll 'em Pete," is almost indistinguishable from '50s rock and roll. Other significant records of the 1940s and early 1950s included Roy Brown ("Good Rocking Tonight", 1947), more Big Joe Turner ("Honey, Hush", 1953, and "Shake, Rattle and Roll", 1954), Paul Bascomb ("Rock and Roll", 1947), Fats Domino ("The Fat Man," 1949) and Les Paul and Mary Ford ("How High the Moon").

Rolling Stone magazine argued in 2004 that "That's All Right (Mama)" (1954), Elvis Presley's first single for Sun Records in Memphis, was the first rock and roll record^[2]. Bo Diddley's 1955 hit "Bo Diddley" backed with "I'm A Man" introduced a new, pounding beat, and unique guitar playing that inspired many artists.

Bill Haley's "Rock Around the Clock" (1954) became the first rock and roll song to top Billboard magazine's main sales and airplay charts, and the door was opened for this new wave of popular culture. Other artists with early rock 'n' roll hits were Chuck Berry and Little Richard, as well as many vocal doo-wop groups. Within the decade crooners such as Eddie Fisher, Perry Como, and Patti Page, who had dominated the previous decade of popular music, found their access to the pop charts significantly curtailed.

Both rock and roll and boogie woogie have four beats (usually broken down into eight eighth-notes/quavers) to a bar, and are twelve-bar blues. Rock and roll however has a greater emphasis on the backbeat than boogie woogie. Little Richard combined boogie-woogie piano with a heavy backbeat and over-the-top, shouted, gospel-influenced vocals that the Rock and Roll Hall of Fame says "blew the lid off the '50s." He has also been credited by Ray Charles, Smokey Robinson, and many other major recording artists for starting a new sound. James Brown and others have credited Little Richard's band for first putting funk in the rock and roll beat. Elvis Presley too cited Little Richard as an inspiration. However, others before Little Richard were combining these elements, including Esquerita, Cecil Gant, Amos Milburn, Piano Red, and Harry Gibson. Little Richard's wild style, with shouts and "wooo woos," had itself been used by female gospel singers, including the 1940s' Marion Williams. Roy Brown did a Little Richard style "yaaaaaaww" long before Richard in "Ain't No Rockin no More."

Early North American Rock and Roll (1953-1963)

Rock and roll appeared at a time when racial tensions in the United States were coming to the surface. African Americans were protesting segregation of schools and public facilities. The "separate but equal" doctrine was nominally overturned by the Supreme Court in 1954, and the difficult task of enforcing this new doctrine lay ahead. This new musical form combining elements of white and black music inevitably provoked strong reactions.

On March 21, 1952 in Cleveland, Alan Freed (also known as Moondog) organized an early rock and roll concert, titled "The Moondog Coronation Ball". The audience and the performers were mixed in race. The evening ended after one song in a near-riot as thousands of fans tried to get into the sold-out venue. The record industry soon understood that there was a white market for black music that was beyond the stylistic boundaries of rhythm and blues. Even the considerable prejudice and racial barriers could do nothing against market forces. Rock and roll was an overnight success in the U.S., making ripples across the Atlantic, and perhaps culminating in 1964 with the British Invasion.

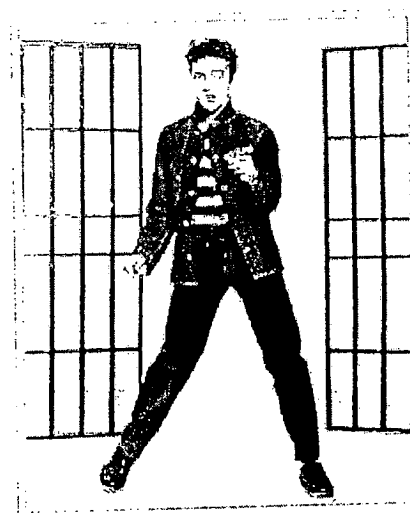
From this early-1950s inception through the early 1960s, rock and roll music also spawned a new dance craze. Teenagers found the irregular rhythm of the backbeat especially suited to reviving the jitterbug dancing of the big-band era. "Sock-hops," gym dances, and home basement dance parties became the rage, and American teens watched Dick Clark's American Bandstand to keep up on the latest dance and fashion styles. From the mid-1960s on, as "rock and roll" yielded gradually to "rock," later dance genres followed, starting with the Twist, and leading up to Funk, disco, house and techno.

Rockabilly

In 1954, Elvis Presley recorded the regional hit "That's All Right (Mama)" at Sam Phillips' Sun studios in Memphis. Elvis played a rock and country & western fusion called rockabilly, which was characterized by hiccupping vocals, slapping bass and a spastic guitar style. He became the first superstar rock musician.

The following year's "Rock Around the Clock" by Bill Haley & His Comets really set the rock and roll boom in motion. The song was one of the biggest hits in history, and frenzied teens flocked to see Haley and the Comets perform it, causing riots in some cities. "Rock Around the Clock" was a breakthrough for both the group and for all of rock and roll music. The song's inclusion in the film *Blackboard Jungle* marked the beginning of a mutually beneficial marriage of the genre to film. It had been recorded in 1954 with limited sales, but exploded in 1955 after the release of the movie, which used it in the opening sequence.

If everything that came before laid the groundwork, "Clock" certainly set the mold for everything else that came after. With its combined rockabilly and R & B influences, "Clock" topped the U.S. charts for several weeks, and became wildly popular with teenagers in places like Britain, Australia and Germany. The single, released by independent label Festival Records in Australia, was the biggest-selling recording in the country at the time. In 1957, Jerry Lee Lewis and Buddy Holly became the first rock musicians to tour Australia, marking the expansion of the genre into a worldwide phenomenon. That same year, Haley toured Europe, bringing rock 'n' roll to that continent for the first time.



Elvis Presley in 1957's *Jailhouse Rock*

Covers

Through the late 1940s and early 1950s, R&B music had been gaining a stronger beat and a wilder style,

with artists such as Fats Domino and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke joint circuit. Before the efforts of Freed and others, black music was taboo on many white-owned radio outlets. However, savvy artists and producers quickly recognized the potential of rock, and raced to cash in with white versions of this black music. White musicians also fell in love with the music and played it everywhere they could. Many of Presley's early hits were covers, like "That's All Right", "Baby, Let's Play House", "Lawdy Miss Clawdy" and "Hound Dog".

Covering was customary in the music industry at the time; it was made particularly easy by the compulsory license provision of United States copyright law (still in effect [5]). One of the first successful rock and roll covers was Wynonie Harris's transformation of Roy Brown's "Good Rocking Tonight" from a jump blues to a showy rocker. The most notable trend, however, was white pop covers of black R&B numbers. Exceptions to this rule included Wynonie Harris covering the Louis Prima rocker "Oh Babe" in 1950, and Amos Milburn covering what may have been the first white rock and roll record, Hardrock Gunter's "Birmingham Bounce," in 1949.

Black performers saw their songs recorded by white performers, an important step in the dissemination of the music, but often at the cost of feeling and authenticity (not to mention revenue). Most famously, Pat Boone recorded sanitized versions of Little Richard songs, though Boone found "Long Tall Sally" so intense that he couldn't cover it. Later, as those songs became popular, the original artists' recordings received radio play as well. Little Richard once called Pat Boone from the audience and introduced him as "the man who made me a millionaire."

The cover versions were not necessarily straightforward imitations. For example, Bill Haley's incompletely bowdlerized cover of "Shake, Rattle and Roll" transformed Big Joe Turner's humorous and racy tale of adult love into an energetic teen dance number, while Georgia Gibbs replaced Etta James's tough, sarcastic vocal in "Roll With Me, Henry" (covered as "Dance With Me, Henry") with a perkier vocal more appropriate for an audience unfamiliar with the song to which James's song was an answer, Hank Ballard's "Work With Me, Annie."

Teen Idols

In 1959, Buddy Holly, Ritchie Valens, and the Big Bopper (J.P. Richardson) were killed when a plane Buddy Holly had chartered from Mason City, Iowa, to Fargo, North Dakota crashed in a corn field, after a performance at the Winter Dance Party.

Buddy Holly, fed up with the conditions on the buses, decided to charter a small plane for himself and the Crickets to get to the next show on time, get some rest, and get their laundry done. After the February 2, 1959 performance at the Surf Ballroom in Clear Lake, Iowa, Holly, Richardson (who pleaded with Waylon Jennings for his seat because he was stricken with flu), and Valens (who had won Tommy Allsup's seat after a coin toss), were taken to Clear Lake airport by the manager of the Surf Ballroom.

The plane, a four-passenger Beechcraft Bonanza, departed into a blinding snowstorm and crashed into farmer Albert Juhl's cornfield shortly after takeoff. The crash ended the lives of all three passengers, as well as the 21 year-old pilot, Roger Peterson. This event inspired singer Don McLean's popular 1971 ballad "American Pie", and immortalized February 3 as "The Day the Music Died". The event also inspired the Tommy Dee song "Three Stars", which specifically mentions Buddy Holly, the Big Bopper, and Valens.

Besides Elvis Presley, Holly, Valens, and Richardson were known as three of the first rock and roll teen idols. They were followed by other artists with massive appeal to a teenaged audience, such as Paul Anka, Ricky Nelson, Frankie Avalon, the Beatles, and later, the Monkees.

Teen idols were not only known for their catchy pop music, but good looks also played a large part in their successes. It was because of this that certain fan magazines, exclusively geared to the fans of teen idols (*16 Magazine*, *Tiger Beat*, etc.), were created. These monthly magazines typically featured a popular teen idol on the cover, as well as pin-up photographs, a Q&A, and a list of each idol's "faves" (i.e. favorite color, favorite vegetable, favorite hair color, etc.).

Teen idols also influenced toys, Saturday morning cartoons and other products. At the height of each teen idol's popularity, it was not uncommon to see Beatle wigs, Davy Jones' "love beads", or perhaps even Herman's Hermits lunchboxes for sale.

British Rock and Roll

The trad jazz movement brought blues artists to Britain, and in 1955 Lonnie Donegan's version of "Rock Island Line" began skiffle music which inspired many young people to have a go, including John Lennon and Paul McCartney, whose "The Quarrymen", formed in March 1957, would gradually change and develop into The Beatles. These developments primed the United Kingdom to respond creatively to American rock and roll, which had an impact across the globe. In Britain, skiffle groups, record collecting and trend-watching were in full bloom among the youth culture prior to the rock era, and colour barriers were less of an issue with the idea of separate "race records" seeming almost unimaginable. Countless British youths listened to R&B and rock pioneers and began forming their own bands. Britain quickly became a new center of rock and roll.

In 1958 three British teenagers became Cliff Richard and the Drifters (later renamed *Cliff Richard and the Shadows*). The group recorded a hit, "Move It", marking not only what is held to be the very first true British rock 'n' roll single, but also the beginning of a different sound — British rock. Richard and his band introduced many important changes, such as using a "lead guitarist" (virtuoso Hank Marvin) and an electric bass.

The British scene developed, with others including Tommy Steele, Adam Faith and Billy Fury vying to emulate the stars from the U.S. Some touring acts attracted particular popularity in Britain, an example being Gene Vincent. This inspired many British teens to begin buying records and follow the music scene, thus laying the groundwork for Beatlemania.

At the start of the 1960s, instrumental dance music was very popular. Hits such as "Apache" by The Shadows and "Telstar" by The Tornados form a British branch of instrumental music.

Social Impact

The massive popularity and worldwide scope of rock and roll resulted in an unprecedented level of social impact. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes, and language. In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the style of music. It also birthed many

other rock influenced styles. Progressive, alternative, punk, and heavy metal/rock are just a few of the genres that sprang forth in the wake of Rock and Roll.

Further Reading

Books

- *The Fifties* by Pulitzer Prize winning author David Halberstam (1996) Random House (ISBN 0-517-15607-5) provides information and analysis on Fifties popular culture exploring major social and cultural changes including television, transistor radios, the phenomenon of Elvis Presley and the rise of rock-and-roll.
- *The Rolling Stone Illustrated History of Rock and Roll : The Definitive History of the Most Important Artists and Their Music* by editors James Henke, Holly George-Warren, Anthony Decurtis, Jim Miller. (1992) Random House (ISBN 0-679-73728-6)
- *The Rolling Stone Encyclopedia of Rock & Roll* by Holly George-Warren, Patricia Romanowski, Jon Pareles (2001) Fireside Press (ISBN 0-7432-0120-5). Rock and roll has been popular from 1950 where it all started and is still popular today.
- *Rock and Roll: A Social History*, by Paul Friedlander, Westview Press, 1996. ISBN 0-8133-2725-3

Articles

- "The Rock Window: A Way of Understanding Rock Music" by Paul Friedlander, in *Tracking: Popular Music Studies*, Volume I, number 1, Spring, 1988.

See also

- List of rock genres
- List of rock and roll albums
- Rock and Roll Hall of Fame
- Rock music
- List of Deaths in Rock & Roll

References

1. ^ <http://www.littlewonderrecords.com/music-library.html> and click record number 339 to hear it
2. ^ Elvis Presley at Sun Studios in 1954

External links

- The History of Rock'n'Roll 1954–1963
- The 1950's–2000's Week-By-Week A concise look at the music of these decades - pop, albums plus factoids and history. Complete weekly summaries.

Retrieved from "http://en.wikipedia.org/wiki/Rock_and_roll"

Categories: Articles lacking sources from May 2007 | All articles lacking sources | American styles of music | Music genres | Musical movements | Radio formats | Rock music | Youth culture in the United

Kingdom

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HISTORY OF 'IN GOD WE TRUST'

The motto IN GOD WE TRUST was placed on United States coins largely because of the increased religious sentiment existing during the Civil War. Secretary of the Treasury Salmon P. Chase received many appeals from devout persons throughout the country, urging that the United States recognize the Deity on United States coins. From Treasury Department records, it appears that the first such appeal came in a letter dated November 13, 1861. It was written to Secretary Chase by Rev. M. R. Watkinson, Minister of the Gospel from Ridleyville, Pennsylvania, and read:

Dear Sir: You are about to submit your annual report to the Congress respecting the affairs of the national finances.

One fact touching our currency has hitherto been seriously overlooked. I mean the recognition of the Almighty God in some form on our coins.

You are probably a Christian. What if our Republic were not shattered beyond reconstruction? Would not the antiquaries of succeeding centuries rightly reason from our past that we were a heathen nation? What I propose is that instead of the goddess of liberty we shall have next inside the 13 stars a ring inscribed with the words PERPETUAL UNION; within the ring the allseeing eye, crowned with a halo; beneath this eye the American flag, bearing in its field stars equal to the number of the States united; in the folds of the bars the words GOD, LIBERTY, LAW.

This would make a beautiful coin, to which no possible citizen could object. This would relieve us from the ignominy of heathenism. This would place us openly under the Divine protection we have personally claimed. From my hearth I have felt our national shame in disowning God as not the least of our present national disasters.

To you first I address a subject that must be agitated.

As a result, Secretary Chase instructed James Pollock, Director of the Mint at Philadelphia, to prepare a motto, in a letter dated November 20, 1861:

Dear Sir: No nation can be strong except in the strength of God, or safe except in His defense. The trust of our people in God should be declared on our national coins.

You will cause a device to be prepared without unnecessary delay with a motto expressing in the



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fewest and tersest words possible this national recognition.

It was found that the Act of Congress dated January 18, 1837, prescribed the mottoes and devices that should be placed upon the coins of the United States. This meant that the mint could make no changes without the enactment of additional legislation by the Congress. In December 1863, the Director of the Mint submitted designs for new **one-cent coin**, **two-cent coin**, and **three-cent coin** to Secretary Chase for approval. He proposed that upon the designs either OUR COUNTRY; OUR GOD or GOD, OUR TRUST should appear as a motto on the coins. In a letter to the Mint Director on December 9, 1863, Secretary Chase stated:

I approve your mottoes, only suggesting that on that with the Washington obverse the motto should begin with the word OUR, so as to read OUR GOD AND OUR COUNTRY. And on that with the shield, it should be changed so as to read: IN GOD WE TRUST.

The Congress passed the Act of April 22, 1864. This legislation changed the composition of the **one-cent coin** and authorized the minting of the **two-cent coin**. The Mint Director was directed to develop the designs for these coins for final approval of the Secretary. IN GOD WE TRUST first appeared on the 1864 **two-cent coin**.

Another Act of Congress passed on March 3, 1865. It allowed the Mint Director, with the Secretary's approval, to place the motto on all gold and silver coins that "shall admit the inscription thereon." Under the Act, the motto was placed on the **gold double-eagle coin**, the **gold eagle coin**, and the **gold half-eagle coin**. It was also placed on the **silver dollar coin**, the **half-dollar coin** and the **quarter-dollar coin**, and on the nickel **three-cent coin** beginning in 1866. Later, Congress passed the Coinage Act of February 12, 1873. It also said that the Secretary "may cause the motto IN GOD WE TRUST to be inscribed on such coins as shall admit of such motto."

The use of IN GOD WE TRUST has not been uninterrupted. The motto disappeared from the **five-cent coin** in 1883, and did not reappear until production of the Jefferson nickel began in 1938. Since 1938, all United States coins bear the inscription. Later, the motto was found missing from the new design of the **double-eagle gold coin** and the **eagle gold coin** shortly after they appeared in 1907. In response to a general demand, Congress ordered it restored, and the Act of May 18, 1908, made it mandatory on all coins upon which it had previously appeared. IN GOD WE TRUST was not mandatory on the **one-cent coin** and **five-cent coin**. It could be placed on them by the Secretary or the Mint Director with the Secretary's approval.

The motto has been in continuous use on the **one-cent coin** since 1909, and on the **ten-cent coin** since 1916. It also has appeared on all gold coins and **silver dollar coins**, **half-dollar coins**, and **quarter-dollar coins** struck since July 1, 1908.

A law passed by the 84th Congress (P.L. 84-140) and approved by the President on July 30, 1956, the President approved a Joint Resolution of the 84th Congress, declaring IN GOD WE TRUST the national motto of the United States. IN GOD WE TRUST was first used on paper money in 1957, when it appeared on the **one-dollar silver certificate**. The first paper currency bearing the motto entered circulation on October 1, 1957. The Bureau of

Engraving and Printing (BEP) was converting to the dry intaglio printing process. During this conversion, it gradually included IN GOD WE TRUST in the back design of all classes and denominations of currency.

As a part of a comprehensive modernization program the BEP successfully developed and installed new high-speed rotary intaglio printing presses in 1957. These allowed BEP to print currency by the dry intaglio process, 32 notes to the sheet. One-dollar **silver certificates** were the first denomination printed on the new high-speed presses. They included IN GOD WE TRUST as part of the reverse design as BEP adopted new dies according to the law. The motto also appeared on one-dollar **silver certificates** of the 1957-A and 1957-B series.

BEP prints United States paper currency by an intaglio process from engraved plates. It was necessary, therefore, to engrave the motto into the printing plates as a part of the basic engraved design to give it the prominence it deserved.

One-dollar silver certificates series 1935, 1935-A, 1935-B, 1935-C, 1935-D, 1935-E, 1935-F, 1935-G, and 1935-H were all printed on the older flat-bed presses by the wet intaglio process. P.L. 84-140 recognized that an enormous expense would be associated with immediately replacing the costly printing plates. The law allowed BEP to gradually convert to the inclusion of IN GOD WE TRUST on the currency. Accordingly, the motto is not found on series 1935-E and 1935-F one-dollar notes. By September 1961, IN GOD WE TRUST had been added to the back design of the Series 1935-G notes. Some early printings of this series do not bear the motto. IN GOD WE TRUST appears on all series 1935-H one-dollar silver certificates.

Below is a listing by denomination of the first production and delivery dates for currency bearing IN GOD WE TRUST:

DENOMINATION PRODUCTION DELIVERY

\$1 Federal Reserve Note	<u>February 12, 1964</u>	<u>March 11, 1964</u>
\$5 United States Note	<u>January 23, 1964</u>	<u>March 2, 1964</u>
\$5 Federal Reserve Note	<u>July 31, 1964</u>	<u>September 16, 1964</u>
\$10 Federal Reserve Note	<u>February 24, 1964</u>	<u>April 24, 1964</u>
\$20 Federal Reserve Note	<u>October 7, 1964</u>	<u>October 7, 1964</u>
\$50 Federal Reserve Note	<u>August 24, 1966</u>	<u>September 28, 1966</u>
\$100 Federal Reserve Note	<u>August 18, 1966</u>	<u>September 27, 1966</u>

Music History from <http://www.musichistoryinfo.com/History of Rock Music.html>

The History of Rock Music

Rock music, where did it all begin? Believe it or not a black man who played black music, originally founded rock music in the mid 50s, this man was Chuck Berry. Rock music became popular almost over night, and was accepted with open arms by the younger generations. This was largely due to younger generations who were excited by the thought of having music that expressed their rebellious streak and their desires to promote anti-conformism.

This style of music is a far cry from the modern rock music of today that has evolved over the decades and branched out into a multitude of different genres and sub-genres to create music that is more a way of life than entertainment. However, the still prominent fact that rock music is a form of self-expression and non-conformist desire still remains strong even after all this time.

Rock music grew stronger and stronger with idols such as Elvis Presley, around this time many of the black rock and roll artists left the rock music scene and in their place were a host of other white rockers with a style and look all of their own.

After Elvis Presley's famous entrance, other well known rock idols and bands started popping up from everywhere, but something was lost along the way, rockers started losing sight the whole reason that rock and roll had become popular in the first place, which was non conformist and rebellious attitudes.

During this time rock music, took a huge nosedive with the younger generations, who were uninterested in a mixture of country music, folk songs, and rock music. This was in the late fifties and musicians such as Buddy Holly and the Everly Brothers were foremost rockers in the rock music scene.

Just as things were looking bleak, Bob Dylan entered the scene during the Vietnam War and held the heart and attention of many youth of the era with his songs of the Vietnam War and civil rights. Around this time, the Beach Boys changed the rock music scene with their new style of rock music.

California had its own unique spin on rock and roll, which contained very sophisticated and vocal harmonies; this style of rock music was a change from the empathetic shouting that had first been introduced by the black musicians in the mid 50s.

In the early sixties, Britain took on a whole new aspect of rock music and created a rage with bands such as the Rolling Stones and the Animals. During this era, the Yard birds also debuted and although they were in the shadows of the Rolling Stones, they were in fact the beginnings of something great, the musicians from this band were later on to revolutionize rock music all over again.

Nevertheless, it was the birth of the Beatles that created a worldwide mania and the beginning of rock music as a business was really born. Following the Beatles, the second generation of rockers were the Kinks

and the Who, the Who had changed rock music forever with their mechanically amplified guitars and songs dedicated to the angry frustrated youth of the 60s

The seventies saw the death of Jimmy Hendrix, and the Doors Jim Morrison, and rock music cooled down. New bands, such as Nirvana and the Eagles, began a more peaceful revival of country music mixed with soft rock. The seventies were characterized by a quieter time in rock music.

The nineties saw the age of electronic music, and this new rage spread all over the world, and saw an era of many different genres of rock music, blended music and dance music mixed together. The 90s were also the decade of heavy metal and bands such as Guns and Roses and Metallica. This style of music split into a myriad of other sub-genres such as the funk-metal of Red-Hot-Chilli-Peppers, Rage Against the Machine and Faith No More.

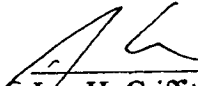
It is hard to believe that today's rock music began with a single black man, singing a hybrid type of the blues, and flourished over the last five decades to become not only a choice, but also a way of life.

Rock music has evolved to become an array of different styles and sub categories, which provide enjoyment for a multitude of different tastes in music. What the future holds for rock music may not be known, although it is safe to say the rock music will still be around for the next five decades.

CERTIFICATE OF SERVICE

I hereby certify that the foregoing APPLICANT'S NOTICE OF RELIANCE ON PRINTED PUBLICATIONS was served on the below counsel, via Express Mail, postage pre-paid, on June 19, 2007:

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